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INTERNATIONAL STUDIO

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AUGUST 1931

SAWREY GILPIN, LOVER AND PAINTER OF HORSES	<i>Water Shaw Sparrow</i>	13
TWO SEAFARING ARTISTS: THE W. VAN DE VELDES	<i>Douglas H. Gordon</i>	16
THE SILVER SNUFF BOX OF ELIHU YALE	<i>E. Alfred Jones</i>	18
A RHYTON IN THE BRYGAN MANNER	<i>Daniel Catton Rich</i>	20
MR. HENRY HARRIS' ITALIA, MAIOLICA	<i>Tancred Borenius</i>	22
POTTERY FIGURES OF THE T'ANG DYNASTY	<i>William King</i>	26
BEDS THAT HAVE RESTED ROYAL HEADS	<i>Rita Wellman</i>	31
AMERICAN VIEWPOINTS ON THE CARE OF PAINTINGS	<i>Charles Durham and C. C. Fulton Leser</i>	37
ELIZABETHAN AND JACOBAN SECULAR EMBROIDERY	<i>Leigh Ashton</i>	40
THE INFLUENCE OF SIBERIA ON CHINESE ART	<i>Alfred Salmony</i>	46
NOTES OF THE MONTH	<i>Harry Adsit Bull</i>	50
NOTES FROM ABROAD	<i>Frank Rutter : Helen McCloy : Celia Woodward</i>	55
THE TRAVELER'S NOTE BOOK—THE UMBRIAN		
CASTLE OF SAN GIUSTINO	<i>Jesse Amici Grossi</i>	60
AUCTION SALES		63
A SHELF OF NEW BOOKS		67
THE EDITOR'S PAGE		6
SEEN IN THE GALLERIES	<i>Jeannette Lowe</i>	8

The cover reproduces "The Cannon Shot" by W. Van de Velde in the Rijksmuseum, Amsterdam

COLOR PLATES

THE "WHITE SALON" AT ST. BRICE, BY WALTER GAY	12
POTTERY TOMB FIGURES OF THE T'ANG DYNASTY	29

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The Editor's Page

THE salutary effect of a new market on an art that was only too rapidly becoming extinct has never been more clearly seen than in the case of the recent patronage offered to the tribal arts of the Southwestern Indians. About the time that their women were beginning to stop making pottery—it became so easy to buy the wares of civilization—a few discerning souls began to collect Indian pieces and so their makers were encouraged to resume their occupation as a trade. Not alone tourists, but those who should be described as “serious collectors,” began to buy.

All kinds of Indian arts have been meeting with patronage as a result. One of the finest groups of Indian paintings in existence has been enthusiastically brought together by a New York woman with a highly distinguished name, who also owns the finest series of French Gothic tapestries in this country, and whose Chinese collection is one which experts consider it a privilege to see. Collectors of Indian art—and in this case it is almost always the art of today, not antiques—are glad to place it beside the art of any period and any place.

The number of collectors in this field has already had its effect in the stimulus it has given to young Indian painters, potters, metal workers and weavers. In the Southwest, at least, there is taking place what can not be better described than by that much overworked word, “renaissance.” In the Northwest, unfortunately, the young Indians seem to have taken to Fords, movies and the radio and are allowing the arts of their fathers to die with the passing generation. In the Southwest the strong traditions of tribal life have survived more strongly and are a great help in preserving for the young artisans the very substance of Indian art. They do not have to flounder in the seas of self-expression that have all but submerged so many of their white brethren; there is a strong body of tradition to follow. It was only necessary that patronage, essential to the flourishing of any art, should come into play in order to create a healthy condition in the production of

art among the Kiowas, Pueblos and other tribes of the Southwest.

All of this is about to become very much more evident to the general public when the big Exposition of Indian Tribal Arts opens in New York next December and begins its two years tour of the country. There will be no excuse for anyone not becoming fully

aware of the beauty and importance of Indian art, and living Indian art at that. So like is it to the old that it is pleasant to find that here is a phase of art in which the distinctions of “antique” and “modern” suggest no bitter strife but have only a chronological significance.

One of the paintings by the Kiowa Indians of Oklahoma, the property of Dr. Oscar Jacobson of the University of Oklahoma, is reproduced on this page. The Kiowa tribe show far more the influence of European and American traditions than do the Pueblo group in New Mexico, from among whose contribution to next winter's exhibition two water colors are shown on page 52. Both are in the collection of Mrs. John D. Rockefeller, Jr., one of the foremost American enthusiasts over the art of the Southwest.



Courtesy of Dr. Oscar Jacobson

“INDIAN PRAYER,” A WATER-COLOR BY HOKEAH, ONE OF THE KIWAS INCLUDED IN NEXT WINTER'S EXPOSITION OF INDIAN TRIBAL ARTS

versal points. Mr. Durham has been engaged in this work for over fifty years, first in England where he was trained, and for the last twenty years in this country. Assisted by Mr. Leser, he has for some time made his headquarters at the Fogg Museum at Harvard University, where paintings from the Boston, Detroit, Yale, Freer and Cincinnati Galleries, as well as a large number of pictures from private collections have been given expert attention. Their article, illustrated with a few examples of their work, is of particular interest to collectors in America where steam heat and other differences in living conditions demand special consideration.



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Seen in the Galleries

THE design of the Arretine bowl, which the Black, Starr and Frost-Gorham Company has reproduced in silver, is rooted in antiquity, for it was made by an artist during the first century B.C. It is one of those examples of ageless beauty which is appropriate in a modern environment even though two thousand years separate it from its original designer. He was no doubt a slave in the ancient city of Arretium, a center of industry, which is now known as Arezzo in the upper valley of the Arno. Its fine red glazed earthenware was already famous before the conquest of Etruria by the Romans. Macedonia and Greece were subjugated after Etruria and soon the work of the Arretine potters began to show the influence of Greek taste in its modeling. Charming repoussé metal bowls from Greece were turned out in the red ware of Arretium and to acknowledge the special ability of these new designs each piece was stamped with the name of the artisan as well as that of the owner of the factory.

Arretine clay and glaze are fairly easy to distinguish, and the proof of the popularity of the ware is found in the fragments of vases which have been discovered in widely separated parts of the Roman world. Perhaps they were imported from Roman merchants, perhaps carried by soldiers in their campaigns or by travelers. It was intended originally as an inexpensive substitute for the beautiful vessels of gold and silver and bronze in which the Romans delighted. But more than one ancient manuscript bears witness to the fact that its delicate relief modeling and exquisite workmanship were appreciated for themselves. Not only in Italy have fragments been found but in Spain, Africa, in Germany, Northern Gaul and even in Britain.

A certain San Ristoro records in 1282 the finding of fragments of vases in and near Arezzo and refers to the enormous variety in their designs: "When any of these fragments come into the hands of connoisseurs they consider them like sacred relics, marveling that human nature could arise to such a height in the subtlety in the workmanship and in the form of those vases and in their figures in relief; and they say that the makers were divine or that the vases fell from Heaven." Vasari, two hundred years later, writes that his grandfather achieved great favor with Lorenzo the Magnificent because of gifts of Arretine ware fragments that he gave to the Medici. It should be of interest to connoisseurs that these American reproductions in silver represent a renaissance of the repoussé work of the Greeks during one of the finest periods in Hellenistic art. It is interesting, too, that reproduced today they are



Courtesy Black, Starr and Frost-Gorham Company

ARRETINE DESIGN IN MODERN SILVER

done in their original medium, which was metal, not pottery. But it is the earthenware which we have to thank for the popularizing and handing down of the designs.

HAMMERED from a sheet of copper and riveted together with bolts, the Anatolian brazier shown here is distinctly Oriental in feeling. It comes from the galleries of Theron J. Damon of 52 East Fifty-Sixth Street, where there are gathered together antiquities from the Eastern Mediterranean. There is a sturdy character in these Turkish domestic implements which is very appealing, for they look as though they had had centuries of daily usage in lives as far removed from our own as it is possible to imagine. Huge water jars, which it would take four men to carry, bespeak a mode of living that is dependent upon oases in the desert; tall coffee pots commensurate with the eternal craving of the Turks for their national drink; and braziers such as the one pictured for use at home and abroad—such are the domestic appurtenances of a nomadic people who for centuries have ranged the desert, only settling down to a semi-sedentary life during the winter season. At that time they construct for themselves huts of reed and wickerwork or pitch their black tents on one of the wide plains of Asia Minor. Their furnishings must be as simple as they are portable. A brazier such as this one fits admirably into their specifications. It can be used for heating as well as for cooking. In fact the nearest approach to bread that the nomad includes in his menu is a sort of bannock baked on a copper platter over the embers of just such a brazier as this one.

Many of their domestic utensils are of wood, the water jars, the mortar for pounding coffee, the plates and bowls, but each tent generally possesses a few copper cooking vessels which are handed down from generation to generation as heirlooms. This one was probably made in the eighteenth century, as its fluted base implies,

and it has achieved a patina of greenish blue which adds greatly to its beauty. From remote antiquity the Orientals have been skilful metal workers. Besides casting, cutting and engraving, the Mohammedan craftsmen were familiar with the process of inlaying their copper objects with various polychrome stones and other metals. As late, however, as this brazier was made, there was little inlay used. One stands a little in awe of the simple, even crude, household utensils in Mr. Damon's collection, for many of them antedate the piece that has been illustrated, having survived centuries of migrations and wars, and even though a trifle battered they have added the grace of a lustrous patina.—JEANNETTE LOWE.



Courtesy of Theron J. Damon

XVIII CENTURY ANATOLIAN BRAZIER HAMMERED FROM COPPER



From "Historic Interiors in Color," published by William Helburn

THE "WHITE SALON" AT ST. BRICE, BY WALTER GAY

In the French residence of the distinguished novelist, Edith Wharton, is this Louis XVI salon which admirably represents the style of the period from 1760 to 1770

INTERNATIONAL STUDIO



AUGUST, 1931

SAWREY GILPIN, LOVER AND PAINTER OF HORSES

BY WALTER SHAW SPARROW

A REALISTIC, INDEPENDENT PAINTER, GILPIN'S CHIEF STUDIO WAS THE ENGLISH COUNTRYSIDE WITH ITS HORSES AND HOUNDS WHICH HE RENDERED IN ACTION BETTER THAN ANY OF HIS CONTEMPORARIES

IS it true to say of Gilpin that he became a modernist of the eighteenth century? Modernism has been active in all contests between pioneers and their opponents, and Gilpin kept away from foreign styles of a past age, unlike Tillemans and Wootton, and, running counter to custom and convention, shaped his career in art by independent study, face to face with the damp fertility of English landscapes. His cardinal aim in life was to learn more and more about the beautiful animals which were being improved by very careful experiments in breeding, made by enterprising farmers as well as by the sportsmen who needed faster hunters and better racehorses. When Gilpin painted cows, for instance, he did not remember Cuyp or think of Paul Potter, but accepted his models as they were, out in the fields, bathed in a magic atmosphere that altered frequently. The open air becoming a studio to him, he fumbled his way into hard-bought knowledge, learning more in youth from failure than from a lucky success now and then. As time went on he was invited by several landscape painters, as by the elder George Barret, to put cattle into some of their pictures. Even J. M. W. Turner came to him for this purpose. It was in the year 1799, when Gilpin was sixty-six and Turner twenty-

four. The veteran agreed, and the newcomer of genius, very eager and shrewdly humble, received a good lesson, and acknowledged this fact with pride in a Royal Academy catalogue: "*Sunny Morning: the Cattle by S. Gilpin, R.A.*".

Two or three years later, Turner went for another lesson to Gilpin because he wanted to learn how horses in a landscape should be painted; so youth and old age worked together again. But their picture was not exhibited till 1811, nearly four years after Gilpin's death. You will find it in the Academy catalogue under that date: "*Windsor Park, with Horses by the late Sawrey Gilpin, Esq., R.A.*". I like to think of Turner as a temporary pupil of Gilpin and eager to say so publicly. Influences flowed into his genius

as tributaries ran into mighty rivers, and were soon assimilated.

Though Gilpin advanced far in his best work, he improved slowly, fighting generally against odds, and depending too much on a few patrons. In his youth he was supported by the Duke of Cumberland, a generous friend at Newmarket, and now and then at Windsor also. In middle life Gilpin's best friend was a madcap sportsman, Colonel Thomas Thornton (1757-1823), of Thornville Royal, in Yorkshire, whose amazing life has not yet been written. Then Samuel



"THE HUNTER," AN ETCHING BY GILPIN, PUBLISHED IN 1787



G. P. Fores Collection

50" x 36"

"DEATH OF A FOX," ONE OF SEVERAL VERSIONS PAINTED BY SAWREY GILPIN, R.A.

Whitbread, the wealthy brewer, became to Gilpin's last years what the Earl of Clarendon was to the old age of Stubbs. He is mentioned with tender affection in the final paragraph of Gilpin's will: "I leave to my dear, kind, benevolent friends Mr. and Mrs. Whitbread my warm and grateful acknowledgments for a multitude of favours and whatever pictures or drawings of mine they will be pleased to select." The testator was very poor when he wrote these words with his own hand; indeed, the whole of his personal estate and effects were valued by probate as being worth less than three hundred pounds. A poor sum indeed, but not quite so poor as the value placed by probate upon Ben Marshall's personalty—namely, two hundred pounds.

One handicap which artists of Gilpin's time had to contend against, year by year, was the popularity of foreign artists who invaded England. No fewer than eleven were chosen as foundation members of the Royal Academy when this institution was founded by George the Third, in the year 1768, while Stubbs was overlooked, like Romney and Gilpin. These pioneers would have been aided then by recognition; but, daily contest being their game in life, they accepted the rebuff and went on with their independent progress; serenely by Gilpin, who was much of a Quaker in gentle courage and in loving kindness; powerfully by Stubbs, who impressed people by his dominant character; and with some irritation by Romney, who turned his back upon the Academy and never exhibited there. Temperament rules invariably. Stubbs quarrelled with the Academy after his election to full honors there in 1781, while Gilpin received patiently another snub from headquarters. He would have been elected as an associate in November, 1789, but for the casting vote of the President, Sir Joshua Reynolds, who preferred

the Italian artist, Joseph Bonomi. Six years later, at the age of 62, Gilpin accepted an associateship, such was his humility, and in 1797 he became a full academician.

One picture by which he prepared his way for this belated recognition was a hunting piece called *The Death of a Fox*, exhibited in 1793. It made a resounding hit, and Gilpin was invited several times to repeat this picture for his patrons. There is one good example in the Whitbread Collection at Southill, Biggleswade, in Bedfordshire; another is reproduced here; and I have seen two studies also, smaller in size, and differing somewhat in their component parts. The better one belongs to Mr. L. G. Gilpin-Brown, a descendant of Sawrey's eldest brother, the Rev. William Gilpin (1723-1804), who wrote exceedingly well on forest scenery and on picturesque beauty and who was also a painter in water-color.

Early evidence relates that the version exhibited in 1793 was commissioned by Colonel Thornton, and painted in Yorkshire, at Thornville Royal, on a canvas uncommonly large, measuring 12 feet 2 inches by 8 feet 6 inches; the fox and hounds in the foreground were life-size, and in its landscape was a view of Blackwoods, about fourteen miles from Thornville, where Gilpin had seen a fox killed among trees, one day when he was hunting. These details may well be true, and the huge picture may be extant now, hidden away in a country house. I get the information from the *Annals of Sporting and Fancy Gazette*, vol. III, 1823, from p. 364, together with some other items. The picture was in hand for a long time, upwards of seven years, "and some hounds were actually killed and pinioned down in the very positions in which they appear, that the artist might better perfect his work . . ." As Gilpin was widely known for his gentleness and kindness, I cannot



G. P. Fores Collection

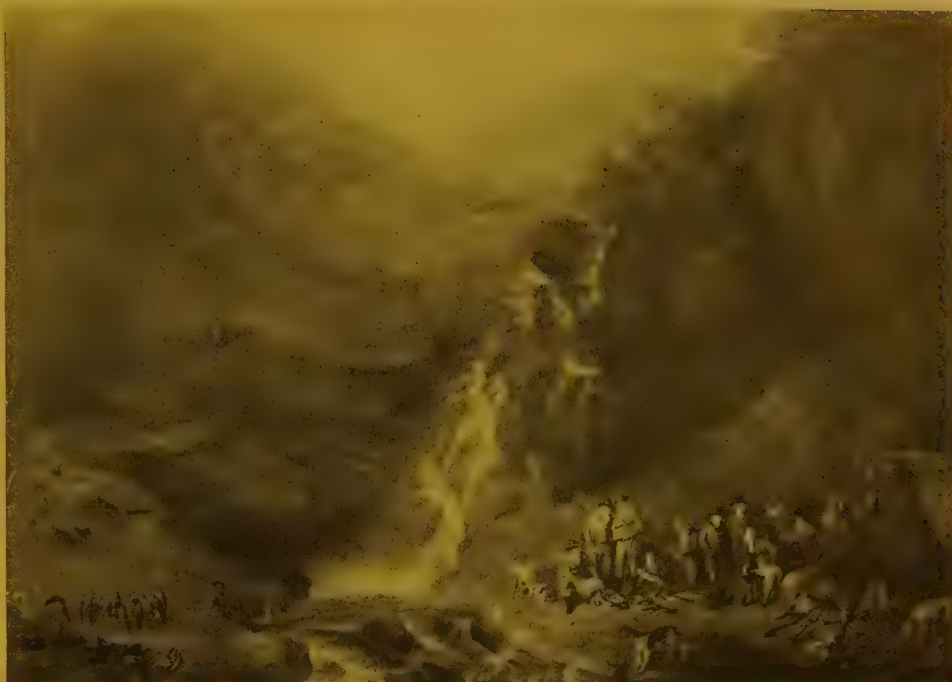
"HORSES IN A THUNDERSTORM," A LARGE WATER-COLOR DATED 1796

believe that he ever allowed a dog of any sort to be murdered, but he would use as a model any foxhound that died. I learn, too, that Gilpin painted in the foreground a portrait of Thornton's favorite hound, called Madcap, which he offered to match against any other hound in England for five thousand pounds, while giving the other dog a long start, said to be half a mile.

Gilpin's *Death of a Fox* was reviewed in 1793 by the *Sporting Magazine*; the picture arrived late at the exhibition and was hung in a poor light; but we are not told that it arrived late because of its great size and of a difficult journey from Yorkshire. On the other hand, the magazine published an octavo print of the picture engraved by Cook. In it the composition is reversed, so you must look at it from behind and against a strong light, if you wish to see the true design. The two pictures show some variations.

Whether the painting at the Royal Academy was uncommonly big or no more than 50 by 30 inches, it made a very great impression upon Ben Marshall, who began soon afterwards to paint his first hunting-piece. Also he never forgot what he owed to Gilpin's naturalism and lively color, but not to Gilpin's delight in movement. Neither Marshall nor Stubbs was ever quite at ease when he tried to give an impression of horses and dogs in rapid motion. They preferred to study character in its quiescent phases, though their temperaments were very unlike, Marshall being impulsive and therefore inclined to hurry, while Stubbs was infinitely patient, persevering, and studious.

There are moving hounds—at the end of a long run—in Stubb's great picture of the Grosvenor Stag Hunt, painted in 1762, and they have two qualities which you will find repeated in the painting of Gilpin's *Death of a Fox*. No



Courtesy of Mrs. Stroyon

OIL BY GILPIN AND REINAGLE ILLUSTRATING COL. THORNTON'S SCOTTISH TOUR OF 1786

hound is frothily tired after a hard run, and every hound in its posture and movement looks diligently posed, as though painted from a stuffed animal. This criticism applies particularly to Gilpin's pack, which in other respects is handled admirably, with a feeling for nature that looks modern when it is contrasted with other hunting pictures of the same date.

I have chosen for another illustration a large water-color (21 x 29½ inches) dated 1796, and called *Horses in a Thunderstorm*. It is a realistic study of fear—fear in a panic, running wildly, and fear unable to move away from the dangerous shelter of trees. One horse in the middle distance has a running action akin to one of those that instantaneous photography brings before us. But Gilpin's horse does represent speed, while speed in photography very often looks comic and paralyzed. The painter must have liked this water-color, for he repeated the subject in oil-pigment when he painted his Diploma picture for the Academy.

In his liking for realism Gilpin had many moods, for animals often attracted him much more than human beings; and pretty often he thought that horses were superior to their grooms and to their owners also. This turn of mind caused him to paint three pictures of Gulliver among the Houyhnhnms; they belong to his middle period, and range in date from his thirty-fifth (1768) to his thirty-ninth year (1772), when his influence was increasing at the Society of Artists that received him as president in 1773. Valentine Green engraved very well in mezzotint the most impressive of these three pictures, in which Gulliver stands near the sea in a landscape of immense headlands that shelve down to the horizon, and there he addresses two noble horses, on a cloudy day suddenly illumined by a flash of sunlight. Note the gray stallion in this fine mezzotint. He has a wonderful crest like that of the Godolphin Arabian, (Continued on page 72)



"GULLIVER AND THE HOUYHNNHMS," MEZZOTINT BY GREEN AFTER GILPIN



Paul J. Sachs Collection, Fogg Museum, Harvard University

3 1/2" x 8 1/2"

"TWO MEN OF WAR AT ANCHOR WITH THREE SMALL BOATS," AN UNPUBLISHED DRAWING BY VAN DE VELDE THE YOUNGER

TWO SEAFARING ARTISTS: THE W. VAN DE VELDES

BY DOUGLAS H. GORDON

WILLEM VAN DE VELDE the Elder, is shown by an entry made in the year 1622 to have made his first sea voyage in that year, being then eleven years old. In 1639 he appears to have been present at the sea battle before Dunkirk of which a drawing by him is now extant in the Rijksmuseum. The Dutch wars with England and with Sweden, running from 1653 to 1672 are depicted in numerous sketches containing notes of the time and place of the action and of the weather condition and including at times the galiot, labelled in one of the drawings "Mijn Galligodt" from which he observed and drew. An order dated 1666 exists in which Admiral De Ruyter commands Ship-master Govert Pieteriz to take Willem in and out of the fleet as he might desire, in order to provide him with the best opportunity for making drawings.

The eighteenth and nineteenth century Vasaris recount with delight the oft-repeated anecdote of the artist's dinner with Admiral Obdam

aboard the Admiral's flagship which exploded with great violence shortly after the artist left the table. The historians shudder as they recount perils of capture and death risked by him for many years in quest of the subjects which delighted him. It is said that he was at length captured in the year 1672. For in this year he first appeared in England where, however, his presence was explained by one other and inglorious hypothesis, that he crossed the channel to avoid his notably shrewish wife, who is said in the first place to have been largely responsible for his love of the sea.

However his English voyage commenced, it lasted until the death of the artist in 1693. In the interval he seems to have become the official naval artist of England as he had been of Holland; his detailed pen drawings, executed in the style of the fifteenth century engravers and showing every detail of every one of the numerous ships appearing in his large battle pieces, are to be found in numerous English



In the collection of the author

7" x 9 1/4"

DRAWING IN PENCIL AND WASH BY THE YOUNGER VAN DE VELDE

museums and collections. And a few enlarged reproductions made by him with a heavy pen on a whitened background on wood or canvas are preserved in England, retaining glamorous traditions of fabulous prices paid by the local marine cognoscenti of the time.

Willem van de Velde the Younger, who had studied under his father as a boy and had in 1650 been apprenticed to Simon de Vlieger, the leading sea painter of Amsterdam, appears to have come to England with his father in 1672. At all events in 1674 he was appointed, by the same document which appointed his father, to the identical position of official draftsman of sea battles at the salary of one hundred pounds a year, payable by the Admiralty, and for the rest of his life he too lived in England; first, in Greenwich and later in London where he died in 1707.

The style of Willem the Younger, as an oil painter was at first similar to that of his master, de Vlieger. A subdued tonality, composed mostly of light browns and grays, not unlike that of Van Goyen and the other Dutch landscape painters, is characteristic of his early period. As his style

developed he acquired a greater interest in the brighter colors as did the entire Dutch school after the middle of the century. He then rejoiced in opportunities of brightening his works by including colorful banners on the ships which he painted and by extensive splashes of brighter coloring in the paintings of sea fetes or in those of private yachts. It is said, as in the case of so many other painters, that the figures in his paintings were supplied by another artist, his brother, the charming landscape painter,

Adrian van de Velde. In the final period of Willem's life his color became harsh and the outlines and shadows became hard and unnatural, in contrast to the exquisite effect of light and shade, simply and beautifully arranged, in the middle years of his life when he was at the height of his power.

Unlike his father who was constantly "taking and making draughts of sea fights," as his paper of appointment states, Willem was interested in the peaceful scenes of incidents of merchant ships. An occasional exception may be noted, as in the case of the *Surrender of the Royal Prince*, 1666, which shows all the activity his father enjoyed (Continued on page 73)



In the collection of the author

6½" x 7½"

PENCIL STUDY OF A SHIP IN A HIGH WIND BY WILLEM THE YOUNGER



Paul J. Sachs Collection, Fogg Museum, Harvard University

3½" x 8½"

"THREE MEN OF WAR, A SLOOP AND SEVERAL SMALL BOATS" BY WILLEM THE SON; HERE PUBLISHED FOR THE FIRST TIME



LEFT,
TORTOISE
SHELL TOP.



RIGHT, ENGRAVED
SILVER BASE. BELOW,
RELIEF BUST OF ELIHU YALE

THE SILVER SNUFF BOX OF ELIHU YALE

BY E. ALFRED JONES

IN the course of a long visit to Yale University last year I was privileged to examine in the University Library, thanks to the courtesy of the Librarian, Mr. Andrew Keogh, an interesting historic relic—none other than the snuff box of Elihu Yale (1648-1721), one of the founders of that great university. Elihu Yale, as readers of this magazine may be reminded, was born in America, the son of an emigrant Welshman, a certain David Yale who was himself a native of Denbighshire.

The box is of tortoise shell and silver (without marks) and is oval in shape. On one side is the embossed portrait of Elihu Yale in tortoise shell, somewhat broken and repaired with two silver plates. On the other side are the carved arms of Yale, with floral mantling, all in relief: Ermine a saltire gules fretty or. Crest—A mount vert, thereon a boar azure within a net or, in the mouth an acorn slipped proper. Motto—PRÆMIUM VIRTUTIS GLORIA.

Engraved on the back in a crude manner at a later date, probably in America, are a heart, scrolls, a stag's head, the initials SV—probably those of a later owner of the box—and the date 1755. On the rim is inscribed: Gub. Elihu Yale Effig. & Armor. Coll. Yal. Ex. Dono. Praes. Stiles.

The box passed into the possession of the University from its President, the Reverend Ezra Stiles, as recorded in the inscriptions and in his diary for May 1, 1788: "This day I bought of Caleb Cook Esq. of Wallingford [Connecticut] an antique silver Snuff Box of the East India Governor Yale. The Turtle shell was neatly & elegantly charged with the Governors Head in alto Relievo, and his Coat of Arms. I gave fourty shill^{rs} for it; and do now deposit it in the archives of Yale as a Memorial of its principal Benefactor,

In 1755 Major Elihu Hall of Wallf^d bro't from Engld this Snuff Box presented by some of the Governors family to Mr. Yale of Wallingf^d" (F. B. Dexter, *Literary Diary of Ezra Stiles* [1901], III, 315-6).

Mr. George Dudley Seymour contributed some notes of interest on the subject to the *Yale Alumni Weekly*, for January 28, 1927, and mentions the big portrait of Elihu Yale, painted by Zeeman in 1717, and presented to the College in 1789 by Dudley Long North, M.P., great-grandson of Elihu Yale, and two other portraits of him, one belonging to the University and the other the property of the distinguished Elizabethan Club of the New Haven University.





AN UNPUBLISHED MADONNA OF THE LATER PERIOD OF MATTEO DI GIOVANNI (C. 1435-95) IN THE COLLECTION OF MR. RICHARD M. HURD OF NEW YORK. THIS WAS FORMERLY IN THE PALMIERI-NUTI COLLECTION IN SIENA



Fig. 1. The Art Institute, Chicago

PLASTIC RHYTON IN THE SHAPE OF A HORSE'S HEAD, ATTRIBUTED TO THE IMMEDIATE MILIEU OF THE "BRYGOS MASTER"

A RHYTON IN THE BRYGAN MANNER

BY DANIEL CATTON RICH

AMONG the various types of Attic vases popular in the fifth century B.C., there is one class that until recently has been somewhat ignored. This is the plastic vase, the perfume-jug, drinking-cup or drinking-horn, wherein the art of the modeler is combined with the art of the painter to produce novel and unsuspected results. Particularly the plastic rhyton, or hollow drinking-horn shaped in the head of an animal, may be found in a number of different forms, for even the greatest vase painters of the century did not disdain to decorate its collar with attractive, lively designs. As certain students have shown, the fact that the drinking-horn was associated with banquets and drinking often gave a special character to the vase, and when we find it modeled in the form of a horse's or panther's head or when we find its decoration employing silens and mænads, we may be sure it was of Dionysos that the ceramic artists were thinking.

The largest group of plastic examples to be connected with a single workshop is associated with that master of the ripe archaic style, Brygos, or more properly the "Brygos painter," since we must think of Brygos as a potter only. Ten vases, among them six rhyta, make up the group, showing the artist's preference for the plastic form. It is not surprising that the Brygos painter was drawn to dionysiac

compositions when we remember his silens and mænads on vases of other types, notably the series of kylikes which are among the greatest achievements in vase-painting. Closely allied to the group already discovered is a plastic rhyton in the possession of the Art Institute of Chicago, which has never received an attribution. Originally in the Durand, Pourtales and Piot collections, it was purchased by the Institute in 1905 and is now conceded to be one of the most important vases owned by the museum.



Fig. 2, detail of Fig. 1

DETAIL OF COLLAR DECORATION: "SILEN PURSUING A MÆNAD"

In form it is of the type which persists through the century and even later, a narrow cup measuring $7 \frac{15}{16}$ inches (20.2 cm.) in length (Fig. 1). The bottom is realistically modeled in the shape of a horse's head, bridled and with open mouth, and ears laid back in neighing. On the forehead is a raised forelock and on the opposite side a loop handle. At the top the head merges into a collar with a slightly flaring rim. In the frontal space between the two ears, the collar is decorated with a design of palmettes and scrolls. A band of stopped meanders in twos, alternating with reserved cross

squares in which are drawn inner crosses in black, begins under the handle, bounding the lower edge of the design. Above is a simple tongue pattern bounded by reserved lines. Most of the head appears in the orange tan of the clay, but traces of applied color may be observed: the nose, ears and teeth are painted white, while red is used for the lips, gums, and nostrils. The eye is painted white in the inner corner, the pupil is of black varnish, with the iris of natural clay, finished by a dot of red. The bridle is black while the same lustrous black varnish appears in the designs on the collar, the forelock and the outside of the handle.

Since the modeling on rhyta of this type is fairly uniform, some of the vases coming from an identical mold, it is to the painted design on the collar that we must look for an attribution (Fig. 2). The subject, first of all, was a favorite one with the Brygos painter. Four out of the ten plastic vases given to him contain silens and three of those four show them pursuing or annoying mænads. These fantastic, animalish creatures are seen, as Pfuhl observes, in a new way by the painter. The more archaic silens are built up of a series of unrelated details; the Brygos painter sees them as a whole, not as assemblages of interesting parts. This effect of unity is partially gained by a use of quick-moving tempo. Several of the artist's most perfect vases, for instance the remarkable kantharos in the Boston Museum of Fine Arts (published in *International Studio*, LXXXVI [1927], February, p. 25), showing Zeus pursuing a woman and pursuing Ganymede, are decorated with scenes of intense action. In the Art Institute rhyton, as befits a chase, both the mænad and silen are conceived in swift rhythm; the composition,



Fig. 3. Boston Museum of Fine Arts

PROFILE OF A RHYTON ATTRIBUTED TO THE BRYGOS PAINTER

divisions of chest and stomach, are clearly marked in the dilute brown wash which the Attic vase-painter employed with such exceptional delicacy. The drawing of eyes and hands, while less careful than on vases of greater size, is quite similar and the figure as a whole is typically Brygan in proportion, typical, that is, not of his vigorous youths, but of his rounded and rather fully drawn silens.

As a foil for the fleeing mænad on the Art Institute vase, I can think of no better figure than one taken from a footed ram's head rhyton in Goluchow (See J. D. Beazley, *Greek Vases in Poland*, Oxford, 1928, Pl. 10), given to the Brygos painter. Here (Fig. 4), the mænad is portrayed sleeping, while the stealthy silen creeps up to molest her. Professor Beazley rightly ranks the drawing on this vase very high and it is perfectly clear that in almost every way our mænad is less brilliantly and boldly handled. But at the same time there are valuable likenesses. The mænad in Chicago exhibits the typical Brygan feminine type of profile: the features finely cut, with high chin, rather short nose, and a sharply drawn line from the tip of the nose to the hair. The mouth is slightly open, the ear rendered with a double-bow.

While simple, our mænad's costume is in the Brygan tradition. She wears a thin chiton, the lines of the blouse tending toward a pattern of straight, parallel strokes. The himation hangs as usual in a design of heavy folds, and with a point falling in a system of zig-zags. With its wide black edge and row of dots, the himation border is typically Brygan. The most surprising detail, however, is the treatment of the mænad's chiton skirt, a lightly swirling length of material, which is drawn in horizontal instead (Continued on page 74)



Fig. 4. From "Greek Vases in Poland," by J. D. Beazley, Oxford Press, 1928
DETAIL FROM A FOOTED RAM'S HEAD RHYTON IN GOLUCHOW



Fig. 1

A PAIR OF PERFECTLY PRESERVED BLUE VASES OF THE DELLA ROBBIAS SCHOOL; SECOND HALF OF THE XV CENTURY

MR. HENRY HARRIS' ITALIAN MAIOLICA

BY TANCRED BORENIUS

THE appeal which fine Italian maiolica makes to the collector is one which springs from several causes. First among these comes perhaps the extraordinary decorative value which is peculiar to the whole of this group of products of Italian craftsmanship; secondly, there is the fact that the entire magnificent evolution of Italian art finds itself reflected, though necessarily within a somewhat restricted compass, in the successive stages which the development of maiolica painting passed through. And further the great and growing scarcity nowadays of really outstanding examples of Italian maiolica outside the permanent public collections cannot fail to act as a powerful stimulus on the collecting instinct.

Among the collections formed in England in recent times one of the most interesting is undoubtedly the one with which Mr. Henry Harris has surrounded himself in his beautiful Adam house in London. The series of examples here brought together is remarkable both on account of the intrinsic quality of the individual pieces and because of the



Fig. 2

XIV CENTURY ORVIETO VASE

completeness with which they illustrate the history of the craft, chronologically, as well as in regard to the many different centers in which maiolica painting was practised in Italy. Heretofore they have been known only through a privately published catalogue.

Among the earliest examples in the collection is the fine fourteenth century vase (Fig. 2) which illustrates a category of ware usually associated with Orvieto, since it is from the deep refuse pits of the Central Italian hill city that most of the existing specimens of this type have come. An impressive primitive strength governs the character of style of these pieces: the shapes are simple, and so are the motifs of the painted decoration which is usually carried out in two colors only, copper green and manganese purple, while plastic motifs are not infrequently introduced as we see in the present example, where the fantastic creature with female head, in the centre of the front, is surrounded by ornaments including pine cones in relief, while the neck is decorated at the top and bottom by two painted bands con-

taining in front a bearded and a beardless mask in relief. The shape and proportions of the vase, with its long and slender neck, are extremely elegant and satisfying, and at the same time of great rarity among the surviving specimens of Orvieto ware.

Passing on to the fifteenth century, we note the presence in the collection of two extremely interesting examples of Florentine maiolica in the two *albarelli* (Figs. 4, 5), or tall cylindrical drug jars. Painted in blue and very pale green, they are decorated with ornamental motifs of very similar character, one having the body adorned with vertically displayed flower scrolls, divided by four parallel lines, while the body of the other shows two horizontally displayed flower scrolls enclosed at the top and bottom by two parallel lines, and surmounted by an inscription in Gothic lettering similarly enclosed. The special interest of these pieces lies in the fact that they illustrate the determined attempt made in Florence for a brief while, about the middle of the fifteenth century, to imitate Hispano-Moresque pottery—the motifs of ornamental design approach those



Fig. 3

RELIEF PLAQUE OF THE MADONNA AND CHILD; FAENZA, 1477

of their exemplars very closely, while, if the characteristic lustre of Hispano-Moresque ware is missing, the light yellow touches of coloring are evidently intended to produce a somewhat similar effect. For all this effort to emulate foreign pottery, the essentially Italian character of these nobly decorative pieces remains however unobscured.

It will be remembered that it was to a Florentine artist of the fifteenth century—Luca della Robbia—that Vasari ascribed the introduction of tin enamel into Italy. In this the Father of Italian Art history was doubtless mistaken; but the skill with which the successive generations of the della Robbia family practised the craft of glazed pottery

has rightly become proverbial, and is admirably exemplified in Mr. Harris' collection by the delightful pair of blue vases (Fig. 1), surmounted by an arrangement of fruit, leaves and flowers of the same character as those which often so attractively enclose the Madonna reliefs of the della Robbia School. It is indeed rare to find a pair of vases of this type with the fruit and flowers at the top so perfectly preserved.

On the opposite side of the Apennines to Florence lies Faenza, which at an early period became a center of maiolica painting possessing an importance reflected by the widespread use of the term "faience" for maiolica generally. A notable example of the quattrocento production of Faenza is the plaque showing a group of the Madonna and Child in bas-relief, the background being painted with vases from which flowers issue, in the typically Faventine dark blue, terra di Siena and green. This attractive piece derives particular

importance from the date—1477—which is inscribed on it; and it is interesting to note that a plaque of similar style and subject, and of the same date, is in the collection of Sir Otto Beit in London. Both evidently represent the output of the identical Faventine atelier from the very same year.

From Faenza several maiolica painters migrated to different parts of Italy: and the leading maiolica painter of Siena at the beginning of the sixteenth century, Maestro Benedetto, is known to have been the son of one Maestro Giorgio of Faenza. A close resemblance to various pieces which have been assigned to Maestro Benedetto is shown by one of the most beautiful examples in Mr. Harris' collection, the large dish painted in the centre with a populous composition of the execution of a prisoner in the presence of a troop of soldiers, while the rim shows a frieze of cupids with musical



Fig. 4

FLORENTINE ALBARELLO



Fig. 5

XV CENTURY FLORENTINE



FIG. 6.
PLATE BY
FRANCESCO AVELLI

FROM
URBINO, C. 1532
BEARING PUCCI ARMS



FIG. 7.
A SUBJECT
FROM THE STORY OF

PSYCHE
PAINTED BY
AVELLI ABOUT 1535

instruments or gambolling, on a dark blue ground, interrupted, at the four points of the compass, by monochrome busts (Fig. 8). It is however possible that we may have to recognize the author of this piece in the "Frater Iohannes" whose signature occurs on the back of a dish in the British Museum painted with the story of Mucius Scaevola.

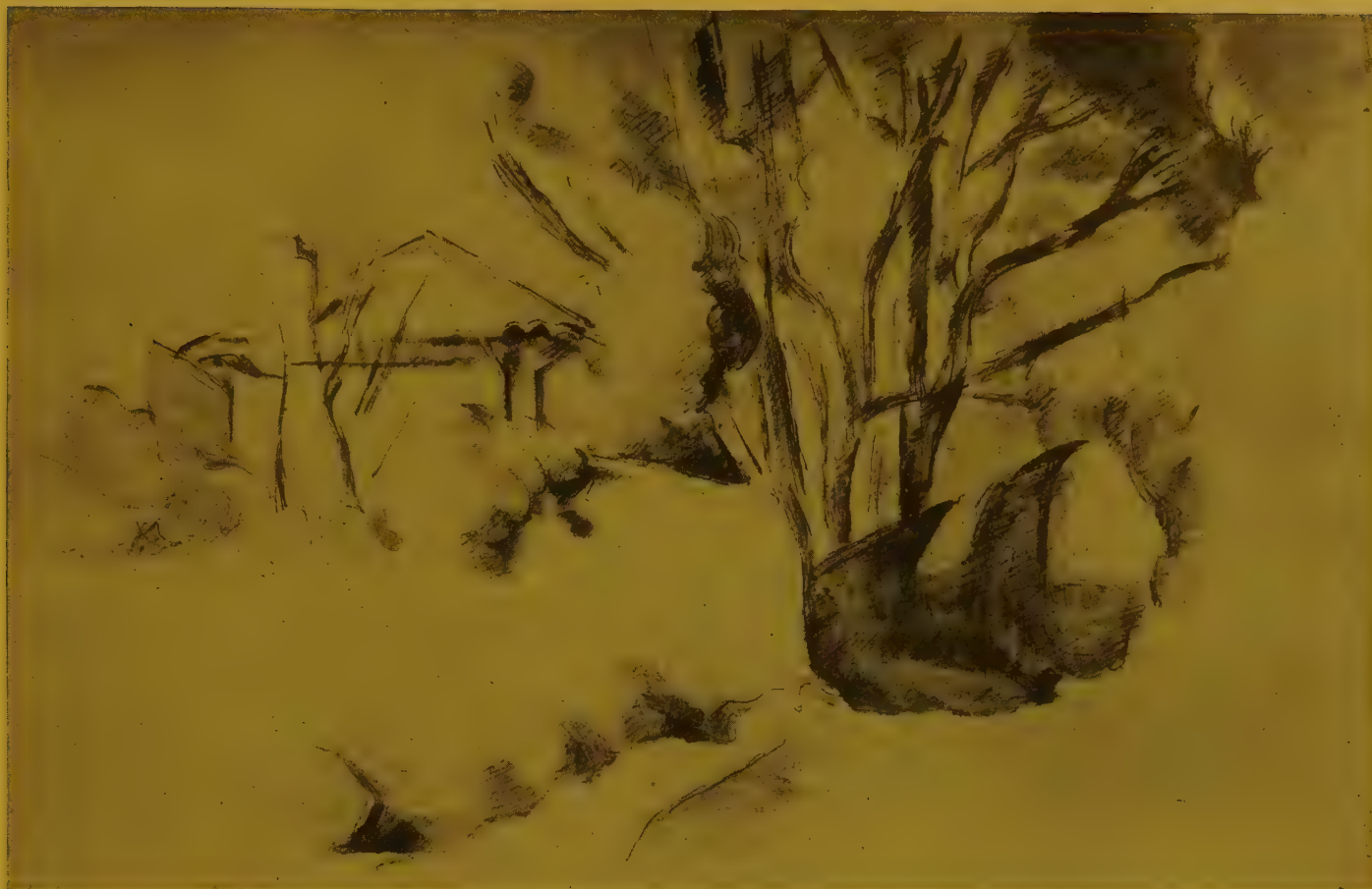
Urbino emerges last in the series of great sixteenth century centres of Italian maiolica painting. One of the leading ateliers there in the fourth decade of the century was that of Francesco Xanto Aveli of Rovigo, by whom Mr. Harris

possesses several examples, of which we reproduce two plates (Figs. 6 and 7) from celebrated services, one of them painted with a scene from the story of Cupid and Psyche, and the other with a subject from Ovid's *Metamorphoses*: five Maenads being transformed into trees. In their strongly Raphaellesque language of form and positive scheme of color (with yellow, green and blue predominating) they are evidently characteristic of the centre from which they issued and illustrate admirably that ripe phase of Renaissance maiolica painting for which the town of Urbino stands.

FIG. 8. TUSCAN DISH, C. 1520,
SHOWING THE EXECUTION OF
PRISONERS IN THE PRE-
SENCE OF A GROUP OF
ARMED SOLDIERS



THE AUTHOR OF THIS DISH MAY
HAVE BEEN MAESTRO BENE-
DETTO, SON OF MAESTRO
GIORGIO OF FAENZA, OR
"FRATER IOHANNES"



TWO "LANDSCAPES" INCLUDED IN THE GROUP OF TEN CEZANNE WATER COLORS IN THE LIZZIE P. BLISS COLLECTION BEQUEATHED TO THE MUSEUM OF MODERN ART AND NOW ON VIEW THERE AS A SUMMER MEMORIAL EXHIBITION





POTTERY FIGURES OF THE T'ANG DYNASTY

BY WILLIAM KING

THE Chinese practice of burying with the dead a symbolic retinue of pottery figures, to minister to the needs of the deceased in the next world was widespread under the T'ang dynasty (618-906 A.D.). The strong national piety of a race in whose system ancestor worship is ingrained resented as sacrilegious any disturbance of tombs, however ancient, and it was not until the present century, when extensive railway-cutting took place throughout the land, that the nature of these tomb-figures became familiar to the outside world. Their value is twofold. On the one hand there is the æsthetic value, which is often surprisingly high, considering that the objects were destined to be seen by no mortal eyes; on the other they are valuable for the light they shed on Chinese civilization and culture at that remote period. The size and importance of the various retinues obviously varied according to the status of the owner of the tomb, but unhappily the work of excavation has been so unsystematically carried out in almost every case that we are scarcely ever able to assemble together the definite contents of a single given tomb.

The magnificent lion reproduced in Fig. 2 comes from the collection of the late Charles Rutherston, now by the courtesy of his widow and daughter exhibited to the London public in the Loan Court of the Victoria and Albert Museum. It is a fine example of vigorous modeling, which depends for its effect on no adventitious aid of glazing or pigmentation, since it is simply made of plain red pottery without any form of decoration. Whether it represents a real lion that was kept at the court of some dead emperor or whether it is merely a sort of super-watchdog, it shows how far advanced was the art of animal sculpture in China at this period.

The objects next to be discussed are likewise of unglazed earthenware, but in each case they show traces of painted decoration. Black and red are the colors most frequently used, but some of the figures here illustrated have also remains of green pigment and gilding. Chief among the needs

of the dead man was evidently reckoned his need for female companionship, and of the many thousand T'ang figures of harem-ladies that must in all exist, one of the most exquisite is a little statuette which came to the British Museum on the death of Mr. W. W. Simpson in 1917. Only second in importance in the life of a ruler is the instinct for self-preservation, and Figs. 3 and 4 represent two imposing-looking warriors ready to defend their lord against any foe. The former is unarmed except for a coat of mail, the latter carries a stout sword.

No less a necessity to the cultured Chinese at this period was the art of music and in Fig. 7 we see a member of a cavalcade of musicians. Few nations have been more acutely



Fig. 1. British Museum

H. 41"

OVER-LIFE-SIZE, GLAZED "LOHAN," OR DISCIPLE OF BUDDHA

aware of the value of ordered ceremonial than the ancient Chinese, and the effect of such a procession must have been impressive indeed. The figure here illustrated is performing on a gong, a drum and a flute; the drum-sticks and the flute itself are missing and may perhaps have originally existed in some material which has since perished. The horse on which he is riding is a serviceable enough animal, but far inferior to the splendid unmounted creatures known to everyone familiar with Chinese collections in the great museums of the world. These preserve a cultural record of the habits of the day in connection with details of harness and the treatment of the mane and tail.

A supernatural element enters with the horned monster

illustrated in Fig. 6. Not content with the terrestrial assistance of his men-at-arms, the Chinese nobleman chose to be on the safe side and invoke the supplementary support of beings from another world. Such a one is the chimæra-like individual here figured; known in the vernacular as *i'u kuei* (earth-spirit), his duty is to guard the deceased against demons, which his appearance shows him to be as amply qualified to do as are the warriors to protect their lord against any earthly attack.

The use of glaze was common in China as early as the beginning of the Christian era, and throughout the T'ang dynasty glazed figures were made in quantity, side by side with the unglazed variety. Fig. 5 shows a humble but attractive specimen, a seated hound, formerly covered with a glaze of straw-yellow, which has all but peeled off. But the colors especially associated with glazing during this period are green and brown, used sometimes apart, sometimes together, and often producing the effect of

time the Lohan, or Apostles of Buddha, were sixteen in number, and presumably this was originally one of a set of sixteen. It was found in a remote mountain shrine in a wild part of China, but it is probable that this was not its original home, but merely a sanctuary to which it was removed at

a time when Buddhism was proscribed, as it was in the ninth and thirteenth centuries of our era. Several others from the set are known to exist, those in the Western hemisphere including examples in the museums of New York, Boston, Philadelphia and Toronto. The London figure was purchased in 1913. It is covered with green and brownish-yellow glazes, and an interesting detail are the bands of quatrefoil ornament on the Lohan's robe; this pattern is very well known as a decorative motif on good examples of the T'ang period pottery.

The high sculptural quality of this figure and the others from the same set renders them objects of unusual importance in the history of early



Fig. 2. Rutherford Collection

H. 8"

UNGLAZED RED POTTERY LION

mottling. The two female figures shown in the color plate at the end of this article were given to the British Museum by Capt. H. W. Murray in 1923, and besides possessing an extreme natural charm and grace, they exhibit the technical peculiarity of combining glaze and pigmentation, the draperies being glazed green, the face and hair left unglazed and painted respectively in red and black.

The history of Chinese funeral customs after the T'ang dynasty has not as yet been written and remains obscure. It appears from literary evidence that under the Sung and Ming emperors wood superseded pottery as the material for tomb-furniture, and it is obvious that figures of wood would have little chance of surviving the ravages of time. But oddly enough, while there exist no pottery figures ascribed to the Sung dynasty, there is known a family of figures which are called Ming on the authority of certain definite objects said to have been found in a Ming tomb.

In a different category from these mortuary wares is the monumental *Lohan* of the British Museum, illustrated in Fig. 1. This super-life-size figure has nothing to do with the tomb-figures hitherto discussed, but it is definitely connected with the religious belief of the period. At this



Fig. 3. Jamieson Ritchie Collection

H. 23"

UNARMED WARRIOR IN A COAT OF MAIL

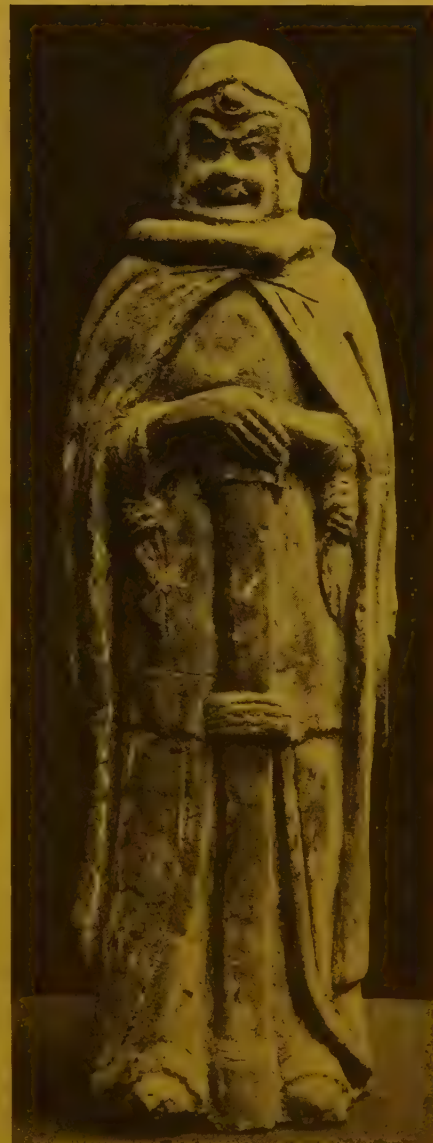


Fig. 4. Jamieson Ritchie Collection

H. 13½"

WARRIOR CARRYING A STOUT SWORD



Fig. 5. Ritchie Collection H. 4¼"

DOG FORMERLY COVERED
WITH A YELLOW GLAZE



Fig. 6. Ritchie Collection H. 8¾"

GUARDIAN EARTH-SPIRIT
TO PROTECT THE DEAD

pottery. Indeed, with the T'ang dynasty the history of what is properly termed early Chinese pottery is over. The craftsman responsible for producing figures of such character as the *Lohan* and vessels of the class of the finest of those illustrated in my article on pottery vessels of the T'ang dynasty (*International Studio*, November, 1930, pp. 38-42) is more than an artisan; he is an artist and an artist of distinguished achievement. After the T'ang dynasty, as we have said, there is no more mortuary pottery, save for a negligible quantity of figures ascribed to the Ming period. Instead, a new class arises, the progenitor of a noble army in Europe and America today, the collector. The history of the delicate refinement of the potter's art produced in Sung times to satisfy these always exacting patrons is of fas-



Fig. 7. Jamieson Ritchie Collection

H. 13¾"

GONG PLAYER IN A MOUNTED MUSICAL CAVALCADE

cinating interest, particularly when considered in terms of the relation between porcelain and the contemporary schools of landscape-painting and philosophy.

And with the Sung era it becomes possible to establish valuable criteria for subdividing the datation of the objects within the limits of the dynasty. This is as yet altogether beyond the bounds of sound archaeological or aesthetic judgment as far as T'ang figures are concerned. It is a field, however, in which progress may still be expected, the more so when we consider that the great material prosperity of China from the seventh through the ninth centuries must have resulted in records of various sorts, some of which are surely in existence, although heretofore they may have escaped the keenest eye of the most diligent Oriental expert.



Courtesy of the British Museum

Height 15.3"

POTTERY TOMB FIGURES OF THE T'ANG DYNASTY

Chinese pottery of the T'ang period (618-907 A.D.) is best represented by figures, utensils, etc., recovered from tombs of the period. These two have kept their rich green glaze



Ewing Galloway, Photographer

BEDROOM OF LUDWIG, LAST KING OF BAVARIA, AT MUNICH. BELOW, CRIB OF THE KING OF ROME AT FONTAINEBLEAU

BEDS THAT HAVE RESTED ROYAL HEADS

BY RITA WELLMAN

A KING in bed holding informal audience must have been a formidable sight in the old days when kings were formidable. Anyone lying propped up in bed is more impressive than out of it. He commands his world. He has to be waited upon. He is more at ease than those who stand or walk or sit about him. A wise king knew that what "We" demanded "We" were more sure of having carried out properly if "We" broached the subject, not when seated in state in the throne room, but when lying in a gorgeous state bed. Beds designed for these diplomatic occasions were conspicuous in shape and size, and impressively ornate. In France, where even the peasant of former



Ewing Galloway, Photographer

days considered the bed the most important object in his house, the royal beds climbed to great heights in order to dwarf everything else in the room. Some of them were over seventeen feet high. The fabrics which covered and draped these *lits de parade* were of the finest the period could produce, often of elaborate embroidery. The different parts of the bed's decoration had special names given them, names which have dropped out of the language, although the things themselves are still in use. *Vaillains* were then what the valance is today. *Basses* were draperies concealing the space beneath the bed. *Bonegraces* were the heavy side curtains which kept draughts out.



Photograph by E. Atget; Collection of Berenice Abbott

POMPADOUR'S BED, LATER OWNED BY CECILE SOREL

Louis XIV may really have owned four hundred beds, or this may be one of the legends which have sprung up around a kingly figure, but it is true that there are more beds still extant in which royalty actually slept—or reclined for state occasions—than there are beds historical for other reasons. For royalty had more places to lay its head than there are nights in the year. The inference might be that since the head that wears a crown is always uneasy, the sovereign's head changed its resting place whenever some problem of the realm prevented a good night's sleep. Apart from kingly capriciousness and insomnia, the many beds possessed by royalty are accounted for by the regular "progresses" which were made during the course of the year. When kings could travel no faster than a horse can gallop, there had to be castles or manor houses on his route always ready for the royal visit. Often the king owned many of the houses in the districts through which it was habitual for him to travel, but there were always great houses which owed their prestige to the king's visit, where a "royal suite" was decorated appropriately, as the King's Bedroom at Knole. Fouquet's mistake regarding what royalty might expect seems not to have happened often. You will remember that he furnished Vaux-le-Vicomte in lavish style, the Royal Bedchamber in particular, against the promised visit of Louis XIV. Louis with all his

four hundred beds had never seen one as magnificent as the one his minister had prepared for him; his admiration turned to jealousy and then to suspicion, and Fouquet, instead of being congratulated and flattered in the morning, received the royal hauteur which forboded trouble. Queen Elizabeth, a practical and independent soul, solved the delicacies of the royal visit in at least one instance. When she honored Aldermaston with "the visit" she took her bed with her. (Beds have never been any too good in England).

Among the types of bed which were adopted in England and on the Continent after the early *lits clos*, those heavy wooden affairs which were practically rooms in themselves, were abandoned, the *lit à la Duchesse* became popular, especially in France. Those made for royalty were fine affairs draped with rich needlework fabrics. The bed *à la Duchesse*, illustrated on this page, is in the *Chambre du Roi* in the *Château de Courcelles* not far from Tours. The entire bed is covered with point d'Hongroie. Louis XIII slept in it when state affairs brought him to the Sarthe district. This bed is reserved for an American museum.

A very sumptuous example of a bed made to be placed in a nobleman's house for the honor and comfort of the king, comes from Glenham Hall, Suffolk (p. 34). Charles II is authentically recorded as having slept in it as the guest of Sir Dudley North, the owner of Glenham Hall. The bed has remained in the original owner's house from the time it was put up there, in 1670,



Courtesy of Mr. Edward Montgomery

THE KING'S CHAMBER AT THE NOW DISMANTLED CHATEAU DE COURCELLES



S. K. S. News Service

THE BEDROOM OF MARIA THERESA AT SCHÖNBRUNN. THE PERSIAN BED COVER AND VALANCES WERE BROUGHT BACK BY PRINCE EUGENE. BELOW IS THE ROOM WHICH KING GEORGE V OCCUPIED AT CRAIGWELL HOUSE, BOGNOR



S. K. S. News Service



Courtesy of French & Company

HONORED BY CHARLES II AT GLENHAM HALL, SUFFOLK

until very recently when the Earl of Guilford, a descendant of Sir Dudley, let it go to the Ipswich Museum, from which place it came to America. The glory of this state bed belongs to the weaver's instead of to the cabinetmaker's art, for with the exception of the feet, the entire structure is covered with woven materials. The tester and side curtains are of very beautifully made crimson velvet, a velvet of such fine quality that even today it is in a good state of preservation. The ceiling of the tester, which supports four ostrich plumes like the Kings's bed at Knole, is covered with cream-colored satin embroidered with a leafy scroll design, having small flowers. The back is covered with the same embroidered satin which is put on in alternating bands, of plain and draped. The cream-colored satin is also incorporated into the scroll above the pillows. The quilt matches the tester and back in material and design. The valance which hangs from the tester, the edges of the side curtains and the *basses*, as I will call them, are decorated with a thick fringe of brown, cream and beige tassels. The valance is further ornamented with a border of white, silver and buff guipure and embroidery, and is paneled at the corners with a very highly raised embroidery, with edges frogged and looped. Anyone who dared speak a frivolous word in the vicinity of this bed must have been very courageous, or foolish, or very much in favor.

Everyone remembers Marie Antoinette's state bed at Fontainebleau, standing with such an air of futile glory in the *Chambre des Reines* which was occupied by four Mariés of France: Marie de Médicis, Marie Thérèse, Marie Antoinette and the Empress Marie Louise. Marie Antoinette's mother, Maria Theresa, lived in a simpler manner than her

daughter. Her bed at Schönbrunn (page 33) might have belonged to any noblewoman of her day. There is none of the usual royal grandeur about it, although the hangings and bed cover are of rare Persian embroidery. Schönbrunn is the summer palace of the Hapsburgs just outside Vienna where the baroque style is triumphant in its enchanting unreasonableness. Maria Theresa's bedroom, never opened to the public in all the one hundred and fifty years since her death, has only recently been included among the rooms visitors may see. This was the palace where Napoleon's "Eaglet," whom he crowned King of Rome, and who was later given the title of Duke of Reichstadt, was held, a frightened little ghost of a conqueror's son, by Metternich. He lived here, probably listlessly watching the vital sparkling of those wonderful fountains in the Schönbrunn park, and here he died, forgotten by a world which was doing its best to forget his father. His ornate silver and gilt cradle, decorated in the grand Roman style, is at the Hofburg Palace in Vienna. Two other cradles of his exist, one at Fontainebleau and another at Josephine's Malmaison outside Paris. The Fontainebleau cradle is the original one (page 31) made by Napoleon's orders from the very elaborate design by Prud'hon which the Emperor evidently thought if fully carried out would be too costly an undertaking for his celebrated system of economy. In Prud'hon's design the



Photograph by Bonney

EMPIRE BED IN GUEST SUITE OF THE ROYAL PALACE AT STOCKHOLM



Photograph by Ewing Galloway

ONE OF THE BEDROOMS IN THE ROYAL PALACE AT MUNICH MAKING USE OF THE GOLD STAR INTRODUCED BY NAPOLEON

Winged Victory which surmounts the *berceau* is half kneeling instead of standing on the globe which rests on the top of the hood. She supports a laurel wreath from which long curtains hang to the floor. Figures of the infant Hercules stand at the head and foot of the base, while an eagle is perched at the foot of the crib facing the hood. The design, calling for filigree work and sculpture, would have been a marvelously rich affair had it been faithfully carried out.

A sedate bed of the Empire period in the style known as *à l'anglaise* is the one illustrated on page 34, which is in the Royal Palace at Stockholm.

Cuvilliés, the eighteenth century French architect and designer, is the power behind the dazzling magnificence in many of the baroque palaces in Germany and Austria. Naturally he brought French craftsmen with him, and for this reason the splendors at Schönbrunn, (Continued on page 75)



59 x 80 cm.

ON THIS PAGE ARE SHOWN
TWO OF THE THIRTEEN
PAINTINGS BY RENOIR IN
THE MUSEUM OF WESTERN
ART AT MOSCOW. BOTH
WERE FORMERLY IN THE
MOROSOFF COLLECTION



105 x 70 cm.

ABOVE, A VERSION OF "LA
GRENOUILLE," IN THE
ARTIST'S MOST IMPRES-
SIONISTIC MANNER; AND
BELOW, THE "PORTRAIT
OF A YOUNG GIRL WITH A
WHIP," DATED 1885

AMERICAN VIEWPOINTS ON THE CARE OF PAINTINGS

BY CHARLES DURHAM AND C. C. FULTON LESER

A REPLY TO THE PLEA FOR THE USE OF WAX, A NEW OPINION ON THE RELATIVE HARMLESSNESS OF "BLOOM," AND PRACTICAL COMMENT ON CLEANING, RELINING, AND CRADLING

OUR attention has been called to articles by Mr. S. Kennedy North published in the *International Studio* for August and October, 1930, and to a report in the *New York Times*, dated Aug. 16, 1930, of a paper read by Mr. North at a meeting of the International Conference held in Rome, in which he presents his views on the subject of preservation of paintings.

Although unacquainted with Mr. North, we are thoroughly in accord with most of his remarks, particularly his statement regarding the necessity of entrusting valuable works of art only to the care of men thoroughly trained in the fundamentals of the art of restoration and preservation and aided by all the resources of science.

It is too true that we have had, and still have, too many "restorers" and very few "preservers" of works of art. Many valuable paintings have been entrusted to the care of those who have very little knowledge of the proper methods of preserving such paintings. Such knowledge can only be acquired by long years of practical experience, employing and perfecting tried and true methods of doing this work. The opportunities to acquire sound working methods for a foundation have always been very rare, due to the regrettable lack of serious study given, in most cases, to the many problems.

While agreeing that some of the old methods have their failings and can be replaced by more recent scientific means, in the greater

part these old, proven fundamentals, aided and improved by subsequent knowledge and experiment, have shown themselves to be superior to recently advanced theories

which attempt to replace them. New scientific methods, when proven sound and of real value, must be, and are, employed. The X-ray, for example, among others, is proving an invaluable aid to the expert.

One hears nearly every day of new preparations to clean, preserve or reline paintings, most of which ultimately prove to be inferior to the established methods. Onion juice, poppy juice, tomato juice and strong preparations of ammonia, naphtha and gasoline have been employed and have worked great harm. Other preparations are used which, while not immediately damaging, fail to accomplish correctly and thoroughly their intended purpose. Some methods of relining canvases, for example, while theoretically sound, do not work out satisfactorily in practice.

Wax has been advanced, notably by Mr. North, as one of the most favorable adhesive mediums to use in the relining process, but it is our opinion that it must not be accepted as such, any more than such other nostrums as shellac, rubber cement, glue, paste and so forth.

The adhesive used in relining has been blamed for the condition known as "bloom," which sometimes appears on the surface varnish. It is a well known fact that mastic varnish will bloom under



Collection of the Harvard Law School

HALF-CLEANED STUDY BY REYNOLDS FOR A PORTRAIT OF LORD MANSFIELD



Collection of Mrs. Wheatley, Cincinnati

PART OF THE "GOLDEN GLOW" REMOVED FROM A NEGLECTED HOBBEEMA LANDSCAPE

certain adverse atmospheric conditions and will often rectify itself when the surrounding conditions change. The best proof that this condition of bloom is not due to the methods used in relining is shown by the fact that bloom is often found on canvases that have never been relined, and also on paintings executed on wooden panels. Bloom is in no way harmful to a painting and may be easily removed by the application of sweet oil, rubbed gently over the surface of the painting with a piece of silk.

We must here emphatically refute the theory that wax is the best medium yet found for relining, varnishing and preserving oil paintings. We do not know how long its sponsor has been using the wax method, but have a very good mental picture of the condition and appearance of a painting so treated after exposure to the atmospheric conditions in America over a period of five or ten years.

Although for a long time wax has been mixed with varnish to "mat" or "flatten" it, this is entirely unsatisfactory as it obscures, whereas varnish should be transparent, revealing the depth as well as protecting the surface.



Courtesy of the Fogg Museum of Art

CRADLE ALLOWING PROPER EXPANSION AND CONTRACTION

It is a fact that many of the old methods and materials used in England are useless here, owing to the climatic and other conditions, especially in most private homes, and so must needs be altered or discarded. As the result of much research and experimentation backed by the thorough early training received in England (by Mr. Durham.—Ed.), formulæ have been developed which, while retaining the useful in the old, have added to them those qualities necessary to meet the changed conditions. Among these is an adhesive used in relining, which does all that is required of this medium. The first qualification of an adhesive is, of course, that it shall stick, and stick satisfactorily. This does! It is flexible, never becoming brittle and is not affected by dampness. In short, it is absolutely efficient and satisfactory in every way.

While it is entirely proper to lay great stress on the quality of the adhesive used in relining, it is, after all, only part of the story. A great deal depends on the preparation given to both the old and the new canvas before joining them together. Proper care exercised in this step will assure



Jarves Collection, Yale University

X-RAY OF SASSETTA'S "TEMPTATION OF ST. ANTHONY"; THE DOUBLE RIBBING REINFORCES A BAD VERTICAL SPLIT



Courtesy of the Pierpont Morgan Library

"PORTRAIT OF A MAN" BY ANDREA DEL CASTAGNO (C. 1390-1457), CLEANED AND CRADLED BY THE AUTHORS

proper joining of the two canvases as well as catching and securing loose and cracked paint and tears and damages in the old canvas.

The plan for removing varnish from paintings by enclosing them in an air-tight box lined with absorbent pads soaked in alcohol, has also been advanced. It is our opinion that this ancient method, long ago discarded by most restorers,

is, in most cases, impractical. The removal of old, decomposed varnish is one of the most delicate operations that a painting is subjected to in the course of restoration and too much care cannot be taken in this procedure.

The days of "golden glow" and "artistic" dirt on valuable paintings are gone forever. There are still those collectors who feel for their pictures only a (Continued on page 74)

ELIZABETHAN AND JACOBEOAN SECULAR EMBROIDERY

BY LEIGH ASHTON

WITH THE REIGN OF HENRY VIII FINE EMBROIDERY WAS AGAIN PRODUCED IN ENGLAND AND THE PERIOD OF ELIZABETH AND JAMES WITNESSED A FURTHER DEVELOPMENT OF THE ART

THE plague known as the Black Death, which ravaged Europe about 1350, created a much wider disturbance than the mere loss of life. It came at a time when both ecclesiastical and secular powers were at the zenith of their prosperity, when wealth and extravagance were synonymous terms and its effects were devastating in every branch of civilized life. A period of unrest followed, a period of readjustment of values; and in no section of the applied arts, in themselves a product of luxury, was this seen to plainer view than in that of embroidery. The riches of the Church were waning and being diverted to new bodies, commercial guilds and the like, and the embroidery of ecclesiastical vestments is much more economical in the fifteenth than in the fourteenth century. In the case of secular embroidery we are on more difficult ground. There is no secular embroidery left in England of the fourteenth century or earlier and with the sumptuary laws against luxury in force in Richard II's reign and the rigid views on extravagance held by Henry VII, it is hardly before the reign of Henry VIII, that embroidery came into general use again as an adjunct to everyday life. A feature of its re-appearance was the constant use of heraldry as decoration.

Heraldry of this kind probably came first from the Near East, where signs and badges were in everyday use and it was probably introduced into Europe as a result of the Crusades. Both in the period we are talking of and previously it was extensively used in embroidery. It became extremely popular and we find it referred to in inventories as on bed-curtains, dresses, sails of ships, and any number of smaller things. In Fig. 5 is illustrated a purse of canvas lined with silk and decorated with heraldic

panels in petit-point in colors. This purse was made for a marriage, that of Sir Henry Parker with Elizabeth Calthorp, about the year 1540, and was probably used for the marriage fees for the officiating clergy. The use of heraldic panels as a decoration is suitable to the occasion and the treatment is typically Tudor.

In Henry VIII's time and in Queen Elizabeth's one of the notable features was the increase of power in the City of London. The great merchant guilds, forerunners of our modern banks and trusts, were for the first time a force to be seriously reckoned with. Elizabeth was quick to see the advantages to be gained by keeping these bodies in a good humor and the charters she granted or renewed were enriched by additional privileges. The wealth of these guilds needed a fitting setting and robes of ceremony for all occasions, richly embroidered palls for the use of members who died, embroidered banners for the annual processions which were a feature of the corporation life. Figs. 1, 2, and 3 illustrate three ceremonial caps, belonging to the Girdlers', Broderers' and Carpenters' companies. They date from the early years of Queen Elizabeth—the Carpenters' has the year 1561 embroidered on it—and were used by the master of the guild on ceremonial occasions. They are of velvet, heavily embroidered in metal thread and colored silks with the arms of their companies set in richly ornamented designs in the Italian Renaissance taste. The Broderers (Fig. 2) is the most interesting as here is an early example of a floral design such as was to become the most popular of all Elizabethan patterns. In this example it has still the stiff formality of the border of a Flemish illuminated manuscript, such a border as you may see in any late fifteenth



Fig. 1



Fig. 2



Fig. 3

CAPS BELONGING TO THE GIRDLERS', THE BRODERERS' AND THE CARPENTERS' COMPANIES, SECOND HALF XVI CENTURY



Fig. 4. Belfast Museum

BODICE OF LINEN WITH STEM SPIRALS IN GOLD AND FLORAL PATTERN IN BLUE, PINK AND GREEN; SPANGLES REPRESENT DEW-DROPS

or early sixteenth century book of hours, but in English hands this type of pattern was soon to adopt a free naturalistic line of quite a different character.

If you look at early Tudor portraits, particularly those of men, you will often see at the neck and wrists a band of embroidery, frequently in black and white. This embroidery of undergarments was a new fashion and one that became extremely popular in Elizabeth's reign, when dandies had their outer garments made with slashes to show their rich shirts beneath. The use of black silk on white linen is peculiar to the time and is especially effective. It is often said that Catherine of Aragon introduced this kind of needlework into England and it is true that "black-work," as it is known, was also produced in Spain; but its greatest popularity was in England in Elizabeth's reign. The patterns are mainly floral and the design is always treated continuously; this is indeed a feature of Elizabethan embroidery, detached sprays being very unusual except as the center of a panel. In Fig. 6 I have illustrated part of a typical black-work pillow-case. The design

is of springing vine-plants and the freedom with which the motive is treated is a masterpiece of planning. The spiralling stems form the basis of the pattern and space out the ground; the leaves and fruit are treated in sufficiently various a manner to give infinite change, while every now and again,

as at the bottom, a more symmetrical arrangement of two or three leaves gives weight to the composition. The whole pattern is enclosed in a border of similar design, but here the spiralling stems are treated more formally and a regular effect of circles containing leaves or fruit is obtained. The black silk is in this example used by itself, but often silver or gold thread was used to enrich the embroidery.

The regularity of the spiralling stems seen in the border of this pillow-case became a marked feature of late Elizabethan design and is particularly noticeable in the treatment of bodices and caps for which this type of design was most often employed. Such a bodice as that in Fig. 4 is a fine example. The ground of linen is entirely covered with a close pattern of spiralling stems in gold thread from which spring the whole gamut of the



Fig. 5. Victoria and Albert Museum
THE CALTHORPE PURSE; ABOUT 1540



Fig. 6

Victoria and Albert Museum

PILLOW-COVER IN "BLACK-WORK" INTRODUCED FROM SPAIN



Fig. 7

EARLY XVII CENTURY HANGING WITH QUAIN ANIMAL MOTIF

Elizabethan flower-garden, in pinks, blues and greens, while spangles provide the dew-drops.

One of the celebrated names of Elizabethan history is that of Bess of Hardwicke, a determined figure striding across the Elizabethan landscape, building houses, marrying off her sons, guarding Mary, Queen of Scots, and in the process creating vast stores of needlework with the help of her ladies. Hardwicke is a paradise for the lover of Elizabethan embroidery and among the most interesting pieces there is a series of appliqué panels with decorative figures

intended for use as wall-hangings. The technique is copied from the Italian with its raised corded edging, but the workmanship and planning are English and typically so. In Fig. 9 is illustrated one of these panels, the figure of Astrology.

When James I succeeded to the throne the country was at the height of its intellectual power. Everyone was a scholar, everyone eager for knowledge. The publication of books, previously so expensive a matter, became more possible owing to the ever growing demand. The scope of embroidery expanded and curious motives, the outcome of



Fig. 8. Victoria and Albert Museum

CUSHION COVER MAKING LAVISH USE OF GOLD AND SILVER; A TYPICAL JAMES I TREATMENT WITH TIGHTER DESIGN

this increase of knowledge, crept in. There is in James I embroidery a noticeable tightening up of design, a dryness, which is completely absent from Elizabethan work. In Fig. 8 is a magnificent cushion of the early years of the seventeenth century worked in colored silks and gold thread on a linen ground. If one compares it with the bodice there is all the difference between the freedom of the floral designs on that and the tightness of those on the cushion. This formality of design was accompanied by a feeling for elaborate decoration, which is a new feature. The lavish use of gold and silver, the employment of rare and curious stitches is only part and parcel of the whole scheme of designing. In Fig. 7 is illustrated part of an early seventeenth century curtain, which illustrates admirably the eccentric charm of the period. The strange animals and stiff trees take the place of the Elizabethan flowers, though the

Naturalism has departed and even the border has become formalized; for the stems instead of curving are angular.



Fig. 9. Collection of the Duke of Devonshire

APPLIQUE PANEL OF THE FIGURE OF ASTROLOGY, LATE XVI CENTURY

spiralling stem is still employed to hold the design together. But animals and trees are treated alike as a means for decoration. Elaborate diapers in metal thread cover the back of the elephant and the leaves and fruit boast veinings and patternings not devised by nature. Lyly's Euphuistic school had borne fruit in other directions besides literature.

The culmination of this formal type of design is seen in such a piece of embroidery as the cushion worked by Mary Hulton (Fig. 10). Here all the innovations of the last century are combined together in a design which is a perfect example of what formal designing should be. In the center are the arms of England after the union with Scotland, while on either side is a strictly symmetrical pattern. Everything is planned, everything is precise.



Fig. 10. Victoria and Albert Museum

CUSHION COVER WORKED BY MARY HULTON SHOWING THE ARMS OF ENGLAND AFTER THE UNION WITH SCOTLAND



INK AND WASH DRAWING OF A WARRIOR, POSSIBLY MARS, SHOWING THE ELDER TIEPOLO'S ABSOLUTE MASTERY OF FORESHORTENING

SKETCH OF AN ACTOR BY THE VENETIAN, GIOVANNI BATTISTA TIEPOLO (1696-1770), ONE OF THREE DRAWINGS IN THE COLLECTION OF MR. DAN FELLOWS PLATT HERE REPRODUCED FOR THE FIRST TIME





Courtesy of Mr. Dan Fellows Platt

THE STRENGTH OF THIS FIGURE IS CONVEYED THROUGH A FEW SURE PEN STROKES, IN THEMSELVES HARDLY MORE THAN SCRATCHES, AND THE HASTY APPLICATION OF ROUGH AREAS OF WASH, AN ART IN WHICH TIEPOLO AND HIS SON WERE AT THEIR BEST



Fig. 1. Martjanow Museum, Minussinsk

H. 1.90 m.

TYPICAL THREE-EYED FACE ON A WHITE SANDSTONE SIBERIAN SCULPTURE, SHORTLY AFTER 1000, B.C.

THE INFLUENCE OF SIBERIA ON CHINESE ART

BY ALFRED SALMONY

THE uniformity between Siberian and Chinese forms of art was, until the last quarter of the pre-Christian millennium, limited to the representation of human beings. Only after that date Siberian weapons and representations of animals are found on Chinese soil.

The problem of China's connection with the northern Asiatic steppes has occupied Far-Eastern research in recent times more than any other. Chinese literature even of the pre-Christian millennium tells of invasions by barbarian neighbors. Although, in the case of many of these old books, the date of their editing may be disputed, there can be no doubt but that the very numerous stories about the foreign races to the north and west of the Celestial Empire correspond to facts. Now, as the relations were not only warlike, many foreign tribes merging with the Chinese nation, it is justifiable to suppose that their art also influenced the Chinese. But in order to establish such an influence, we must know the original creations. They can only be sought for in Siberia. The original home of the northern Asiatic barbarians was, in fact, not at the Chinese frontiers but in the neighborhood of places where metal was to be found. There the tribes, which were mostly nomadic, were forced—to a certain extent, at least—to settle down in permanent abodes, even in early times. Their principal domiciles were situated on the Baikal Lake, and in the valleys of the Selenga, Angara, and Jenissei. They

correspond more or less to the present cities of Troitzkosavsk, Chita, Irkutsk, and especially Minussinsk.

The immediate problem is, of course, to which race these barbarians belonged. In many cases that point cannot yet be established, but it is certainly wrong to classify the whole group under the name of Scythians. The tribes with whom early Chinese came into closest contact were probably Turko-Mongolians. But, until the first half of the first

Christian millennium, the people who worked in those centers of Siberian culture were the Iranians to whom the Scythians also belonged; it was only after this period that the Turko-Mongolian race poured over the whole of the Siberian steppes. The conditions of life and climate in all these parts being more or less the same, it was they that determined the forms of art; race was not the deciding factor.

The question is, then: when did the influence of the Siberians on Chinese art begin? There are some scientists (formerly Rostovtzeff, now Boroffka) who try to trace back the ornamentation of the earliest Chinese bronzes to foreign influences. But, for comparison, they take material that is later than the Chinese monuments and therefore cannot be accepted as proof. Only for *one* motif of pre-historic times is such an influence possible, namely, for the sculptural representation of man. In the steppes of Minussinsk, around the burial mounds, stand huge stones, which, according to the contents of



Fig. 2. Sumitomo Collection, Osaka

H. 35 cm.

LATE CHOU BRONZE VESSEL WITH FINE PATINA

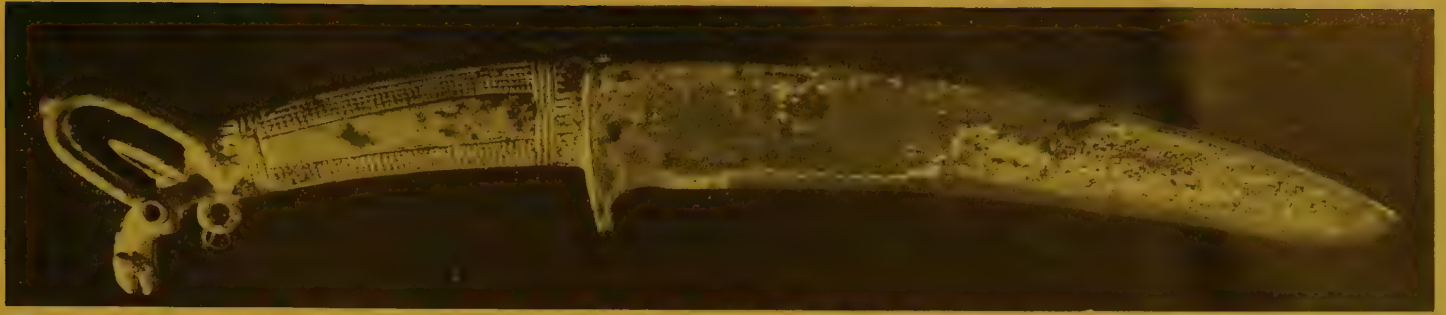


Fig. 3. Courtesy of L. Wannick, Paris

L. 24 cm.

CHINESE ELK HEAD KNIFE DERIVING FROM THE SIBERIAN TYPE OF FIG. 4. BOTH DATE FROM THE EARLY CHRISTIAN ERA

the graves, must have been placed there at the beginning of the pre-Christian millennium (comp. M. P. Grjasnoff and E. R. Schneider: *Ethnographische Materialien*; vol. 4, Leningrad, 1929). These pieces of sculpture show characteristics which occur in no other part of Siberia nor in any later period. The figures and heads—only the latter being of importance for our present discussion—are far removed from any reality; they look more like ancient runes (Fig. 1). The face always has three eyes above a crossbar and a similar treatment suggests the nose under which stretches a wide mouth. Excavations in China in 1929, on the site of the ancient capital town of Yin in An Yang (Province of Honan), have brought to light representations of human beings which establish

with certainty the appearance of this motif as being at the end of the second millennium, B.C. At the same place small fragments in turquoise were found. The small head from the Hardt Collection (Fig. 5)—there is a similar piece in the Museum for Far-Eastern Art in Cologne—can, on the strength of comparison with the An Yang pieces, be attributed with some certainty to this epoch in Chinese history which is the earliest that can be established. In China, it is true, the eye in the forehead is missing and the crossbar is placed over, not under the eyes, but the formation of the nose and mouth, the whole transposition of the natural forms into ornamentation, resembles that of the Siberian stone. Of course the question still remains as

to whether China or Siberia is the land of origin of this treatment. Their close relationship to each other, however, is thus established once for all.

Towards the end of the Chou period—that is, between the fifth and third centuries B.C.—Chinese representations of human beings came nearer to reality. In my book *Asiatic Art* (Cologne Exhibition, 1926, Munich, 1929), I have discussed the best-known examples in detail. At that time it was necessary to make use of a work—probably originating at the end of that epoch—from the Cernuschi Museum in Paris, but this time I can reproduce the original contained in the Sumitomo Collection in Osaka (Fig. 2). It represents a man in the jaws of a monster. That the man represents a Siberian was established some time

ago not only on the strength of his type but of his armor also, with its rods visible on the under-arm. Contrary to all the fantastic explanations which have been attempted so far in connection with this group, even at that time I sought its meaning in the northwest. Recently C. Hentze stressed the totem relationship between animal and man (*Pantheon*, 1929, issue 10, p. 488). This relationship seems to have been general all over Northern Asia. About one thousand years after this Chinese bronze was

Fig. 5. H. 1.1 cm.
Hardt Coll., Berlin
TURQUOISE HEADFig. 6. H. 6.2 cm.
Museum, Krasnojarsk
BRONZE BEARFig. 7. Louvre. L. 13.5 cm.
CHINESE SWORDFig. 8. L. 23 cm.
Museum of Tschita
SIBERIAN BRONZE SWORDFig. 4. L. 25 cm.
Marijanow Museum, Minussinsk
GREEN BRONZE KNIFE

made, its prototype was still to be found in those eastern regions to which the metal art of the Ural Mountains had penetrated, as, for example, amongst the finds from Ischimka in the district of Atschinsk (Fig. 6). In Siberia, however, the imaginary animal had, in the meantime, become a real one, namely a bear, but the totem's protecting embrace remained unchanged. From this we can see that the art of northern Asia can solve some Chinese problems for us. Until the end of the Chou period, however, we must speak of a spiritual relationship rather than of an influence because, apart from the human being motif and its mythical use, the art of the Chou period had nothing in common with Siberia.

In Chinese writings toward the end of the fourth century, B.C., we read much about the barbarians of the north. The frontier state of Chao, in the year 307, adopted, from the barbarians, the idea of mounted archers and at the same time their costume also, in order to be well armed against



Fig. 10. Peiping Collection D. 12.3 cm.
CHINESE ROOF TILE IN GRAY-BLUE CLAY

the constant invasions. The great historian of the Han period, Sse-Ma Ts'ien, describes in detail how the necessary innovation was finally carried through after much opposition on the part of the conservatively-minded (E. Chavannes; *Les Mémoires historiques de Sse-Ma Ts'ien*, vol. 5, p. 69 and following, Paris, 1905). The entire reform of Chinese military equipment on the northern Chinese pattern was soon a necessary result. We need not be surprised, therefore, to find, in the Han period, at first weapons but after that also a mass of metal objects for belts and horse trappings, all made accord-



Fig. 9. Martjanow Museum, Minussinsk H. 5 cm.
BRONZE MOLD WITH DARK GREEN PATINA; BEGINNING OF CHRISTIAN ERA

ing to Siberian patterns. In the case of swords and knives the resemblance goes so far as to make us almost surmise importation from the northwest. That would not be at all impossible for, within the boundaries of the steppes, the products of the centres already named were carried from place to place by the tribes whose habits were mostly nomadic. It is more probable, however, that they are the temporary survival of alien forms on Chinese soil. The Siberian type of the so-called "sword with the thorn" has recently been treated in detail by M. P. Grjasnoff (comp. *A Bronze Dagger with Ram's Head from Eastern Siberia; Artibus Asiae*, vol. III, issue 4). The peculiarities of the weapon cannot be mistaken (Fig. 8). The hilt is extraordinarily long and is separated on both sides above the blade by thorns which give the name to this type. The hilt is bent, has, at the top, an eyelet probably for hanging on to something, and is crowned with a naturalistically worked animal's head, in this case the head of a ram with a bent horn. The hollow eyes, surrounded with a rim as setting, have the effect of holes. This motif makes it certain that this Siberian piece had a very early origin, probably about the beginning of the metal age, but I consider the date 1000 B.C. given by the Russian scientists as too early and, for my part, would not place it before the middle of that millennium. In any case the type lived almost unchanged for centuries and influenced similar forms. The Louvre now possesses a two-edged sword brought from China by Pelliot (Fig. 7). The eyelet is gone



Fig. 11. Stoclet Collection H. 6.5 cm.
CHINESE GOLD PLAQUE WITH TURQUOISE



Fig. 12. Martjanow Museum, Minussinsk L. 9.5 cm.
BRONZE ORNAMENT FOUND ON MT. JZYCH, SOUTH OF MINUSSINSK

(Continued on page 75)



Courtesy of Mr. and Mrs. J. J. Kerrigan

ORIGINAL DRAWING OF THE PRIOR OF CALDEY OF THE BENEDICTINE ORDER, BY ERIC GILL, THE ENGLISH ARTIST BEST KNOWN AS A SCULPTOR, THOUGH FAR FROM UNRECOGNIZED AS THE AUTHOR OF "ART NONSENSE" AND "AN ESSAY ON THE NUDE"

Notes of the Month

INTERESTED by the exhaustive account of the Van Gogh controversy which Miss Katherine Grant Sterne published in *International Studio* (pp. 66-67, November, 1930), Mr. W. Scherjon, Director of Huinck & Scherjon in Amsterdam, has sent us a photograph of the *Two Poplars* from the Wacker Collection. This picture, along with the *Self-Portrait* in the Chester Dale Collection, was rejected by J.-B. de la Faille, and included in his catalogue of paintings falsely attributed to Vincent. At the behest of Mr. Scherjon, an Utrecht police expert, one C. M. Garnier, examined the canvas for fingerprints. A thumbprint, evidently made before the paint was dry, appeared at one side; as it was identical with the thumbprints found on a number of absolutely accepted Van Goghs, the authenticity of the *Two Poplars* was definitely established.

By way of further convincing the world that M. de la Faille was completely in error, Mr. Scherjon collected the statements of many Van Gogh experts as to their opinions. Meier-Graefe, H. P. Bremmer, Just Havelaar, W. Steenhoff, Hans Rosenhagen, W. J. de Gruyter, and J. C. Traas, all reported their belief in the work as an original, and A. M. de Wild, after a thorough scientific examination, declared that the painting was certainly about forty years of age. The whole subject of the false paintings is nevertheless still so controversial, and in most cases so dependent on internal evidence alone, that the clear record given to the *Two Poplars*, and also to the Dale *Self-Portrait* hardly invalidates the important work of the French expert in attempting to sift the wheat from the chaff. So far, in this very young field of expertising modern pictures, there are no untarnished—or at least infallible—reputations. Nor are there likely to be for some time to come.

THE Frank Crowninshield collection of modern French art has been widely known by reputation for some time. This spring a good part of it was loaned to the Century Club where the work of many of the artists, notably Segonzac and Modigliani, aroused no end of bitter criticism on the part of the more hide-bound older members. In addition, many individual objects have been seen at the Museum of Modern Art and various other loan exhibitions. For the first time, however, from August 6-20, it will be really available to the public, although only to such as make the journey to Newport. It will be opened there, at the Art Association, with a talk by Mr. Crowninshield himself.

The outstanding groups in the collection are the oils by Dunoyer

de Segonzac and the bronzes by Charles Despiau. Two Despiau *Heads* and a Segonzac *Landscape* are reproduced opposite, and on page 4 may be seen a typical Braque *Still-Life*. In addition there will be shown paintings by Bonnard, Derain, Forain, Gromaire, Kisling, Marie Laurencin, Masereel, Modigliani, Pascin, Picasso, Rouault, together with water colors, drawings, lithographs, etchings, and some other sculptures.

ADAM DABROWSKI, the Polish sculptor in wood, has opened a wood carving school, at 241 Fulton Street, Brooklyn, where he also has his studio. Instruction of this kind, under a master in the art, is rare in our country. There is with us none of that natural gift for wood carving common to so many European races, and our traditions as to its architectural appliance are of the slightest. Though American interior decoration of today shows a decided taste for the costly charm of hand-carved wood, it is met by foreign competence rather than by any native talent. Yet Mr. Dabrowski is persuaded of American potentialities which he feels need only proper encouragement.

His atelier is an attractive place for students to work, most of its setting having been done by his own chisel. The artist, born in Warsaw, came to our shores, some twenty years ago, a fortune-seeking youth and soon made a name for himself by his sculptures and his fine execution of commissioned architectural design. His carving decorates many of the distinguished homes of our Eastern cities, notable examples being the Frick mansion and the Park Avenue palace of Mr. Arthur Curtis James, and is

also to be found in various clubs and public edifices. It is in the decoration of churches, however, that Mr. Dabrowski has most finely expressed himself. One of his achievements is a colossal *Christ* for the Church of the Blessed Sacrament, New York, and, among the pulpits is a particularly beautiful one recently carved for Shenandoah, Pennsylvania. Another interesting one is to be seen at the Church of St. John Nepomuck in New York. The sculptor loves Gothic beauty, and his technic, favoring the undercutting of the Grinling Gibbons school, is most characterized by delicacy. That he can at the same time do effective work in a broad free style is shown by some of his busts. A particularly striking one, exemplifying this vigor, is the portrait of the late Ladislav Reymont, whose novel, *The Peasants*, won the Nobel Prize.

(The foregoing note about the work of Dabrowski is contributed to this department by Mr. Uffington Valentine.)



Courtesy of W. Scherjon, Amsterdam

A VAN GOGH REJECTED AS ONE OF THE WACKER FORGERIES BY DE LA FAILLE, NOW ACCEPTED ON EVIDENCE OF A THUMBPRINT



Frank Crowninshield Collection

HEAD OF A CHILD, BY DESPIAU, ON LOAN AT NEWPORT

BRONZE PORTRAIT BUST OF HENRI THOMAS BY DESPIAU



"MOUNTAINS AND LAKE," ONE OF ELEVEN OILS BY SEGONZAC IN THE CROWNINSHIELD LOAN COLLECTION AT NEWPORT



PUEBLO INDIAN WATER COLORS BELONGING TO MRS. JOHN D. ROCKEFELLER, JR., TO BE LENT TO THE EXPOSITION OF INDIAN TRIBAL ARTS, OPENING IN NEW YORK NEXT DECEMBER. ABOVE IS AN EARLY WORK OF AWA TSIREH. BELOW, "A BUFFALO HUNT"



IN a recent supplement to the Metropolitan Museum *Bulletin*, the following announcement was made with regard to the Theodore M. Davis Bequest: "Theodore M. Davis, of Newport, Rhode Island, died at Miami, Florida, on February 23, 1915, in his seventy-eighth year. He bequeathed to this Museum practically his entire collection of works of art on condition that his estate should prove large enough to carry out certain specific gifts of money to his relatives and friends. The will was contested and a long period of litigation ensued, during which the collection was exhibited in the Museum pending the decision of the courts. Early last summer the contest was finally settled in our favor, and the works of art bequeathed by Mr. Davis have now become the property of the Museum.

"The collection, numbering over a thousand objects, covers a wide range: Egyptian and classical antiquities; European paintings, [including works by Dirk Bouts, Giovanni Bellini, Guardi, Monet, Moroni, Pinturicchio, Puvis de Chavannes, Sebastiano del Piombo, Taddeo di Bartolo, and Goya,] sculpture, furniture, and textiles; Near Eastern rugs, textiles, pottery, and miniatures; Far Eastern porcelain and amber. These works of art are exhibited in the galleries of the various departments concerned, following the arrangement adopted when the Museum was given the custodianship of the collection during the period of litigation. It has not proved practical to arrange a temporary exhibition of the collection as a whole, because of the serious disruption this would cause in so many departments of the Museum. On the other hand, it is clearly desirable that attention should be called in some befitting way to the extraordinary importance and interest of this great benefaction.

"For this reason, the Museum is publishing a special supplement to the *BULLETIN*, devoted solely to the Theodore M. Davis Collection. This supplement will not only serve to remind our visitors



TERRA COTTA BUST OF GERTRUDE CHASE BY WHEELER WILLIAMS

that many beautiful works of art, long familiar to them in our galleries, are now owned by the Museum, but it will also be a tribute, however inadequate, to the memory of Theodore M. Davis, distinguished lawyer and financier, eminent Egyptologist and collector, generous benefactor." The Davis collection is undoubtedly one of the most important in the possession of the Metropolitan Museum.

NEXT December there will open in New York a comprehensive exhibition of the work of native American, that is to say Indian, artists. Their work, discussed at some length in this issue's *Editor's Page*, is illustrated here by two symbolic drawings by the



Courtesy of Mrs. V. C. Forbes

FRESCO DONE THIS WINTER BY JAN JUTA IN MEXICO CITY

Pueblo Indians, both from the choice collection of Mrs. John D. Rockefeller, Jr. Other water colors of this type, from the collection of the Misses White of New York and Santa Fe, were the subject of an article by Dr. Herbert J. Spinden of the Brooklyn Museum in *International Studio* for February, 1930.

One of Mrs. Rockefeller's pictures is an early work of Awa Tsireh, the outstanding New Mexican painter, executed before he branched into compositions involving groups of figures. The other is an amazing colorful representation of a buffalo hunt. The design at the top shows the sun in the center, with cloud symbols emitting rain on either side. Below are cliffs and the reflection of the sun in a river. The buffaloes themselves stand for both power and plenty.

IN addition to the Tintoretto *Madonna* and the *Portrait of a Lady* by an artist close to Bronzino, which were first published by Arthur McComb of the Fogg Museum in *International Studio* (January and June, 1930), several other paintings of note have come to light in the Walker Collection at Minneapolis through judicious cleaning and restoration by Mr. C. C. Fulton Leser. As it is in this issue that Messrs. Leser and Charles Durham, the latter an expert of fifty years' experience, present their views on controversial subjects raised a year ago by Mr. S. Kennedy North, we are glad to reproduce in this department two interesting canvases as a supplement to the necessarily limited illustrations that accompany their article. Both are among the outstanding finds in the Walker Collection. The earlier is a *Self-Portrait* of the fifteenth century Parmesan painter, Francesco Mazzola, called *Il Parmigiano*, and the other a likeness of the wife of Edmund Burke, the eminent orator and statesman, by Sir Joshua Reynolds, P.R.A. The high quality and artistic merit of these paintings may be judged from the reproductions shown at the top of the following page.



"SELF-PORTRAIT OF PARMIGIANO," (FRANCESCO MAZZOLA, 1504-40), BROUGHT TO LIGHT IN MINNEAPOLIS BY A RECENT CLEANING



"PORTRAIT OF MRS. EDMUND BURKE," WIFE OF THE STATESMAN, BY SIR JOSHUA REYNOLDS; FROM THE HOE COLLECTION

Walker Collection, Minneapolis

THE publication in our February issue of a *Hare Hunting Scene* by John, the son of "Old Wyck," has brought to light a very similar painting, signed by Godfrey Kneller in 1712, in the possession of the Renaissance Galleries of Philadelphia. Kneller's picture represents the same hunters, but instead of a hare they are pursuing a stag; the hounds are also less numerous, the huntsman in the background has been brought forward and mounted, and the landscape very much diminished in relation to the figures.

Mr. Walter Shaw Sparrow, the eminent specialist in sporting pictures, knew of a close connection between Kneller and Jan Wyck, both foreign artists as it were assimilated to England. Kneller, trained in Holland where Wyck was born, and later in Italy, was the better known of the two, being knighted for his distinction as a portrait painter.

THE stormy petrel of American architecture, for so many years without honor in his own country, has opened an exhibition in Germany where his work, as in Holland, has proved far more influential than it has on these shores. We have received the follow-

ing report of his showing—a comprehensive view from 1893-1930—at the Prussian Academy of Fine Arts, from our Berlin correspondent:

"It is very interesting to see how the genius of Wright already realized in the nineteenth century most of the modern ideas of building of today: small ornament, fronts of glass and metal, the block-building, the 'American-System' houses of wood. He was also one of the first who used metal furniture and there are designs of

such, notably lamps in the same forms as are to be found today. Germany, which has learned much from the American style of building and living finds here the chief types of its modern style. The tower, like St. Mark's Tower of New York, 1929, is the most characteristic and the beginning of a new way of building for skyscrapers. There are seldom in old Europe buildings of such size to be constructed by the architects. The monumental building is rare in the recent years and the private houses are simple. Wright's houses are in some manner romantic for the European eye. His immense block-buildings like those in Los Angeles and Hollywood (1922, 23) look like old Egyptian buildings." — HARRY ADSIT BULL.



Courtesy of the Renaissance Galleries, Philadelphia
"HUNTING SCENE" SIGNED BY GODFREY KNELLER IN 1712

Notes from Abroad

LONDON. No art event in England this summer has been more important or attracted more widespread interest than the opening of the new Courtauld Galleries at the Fitzwilliam Museum, Cambridge. This university museum has been the recipient during recent years of a large number of valuable bequests, but hitherto it has been severely handicapped by inadequate space in which to show its treasures. Now, thanks to the generosity of three members of the Courtauld family, a splendid extension has been added to the old premises. Eight new galleries, four picture galleries on the first floor and four galleries for ceramics, etc., on the ground floor, have been constructed at a cost of £80,000, jointly defrayed by William J. Courtauld of Trinity, Stephen L. Courtauld of King's, and Miss Renée Courtauld of Newnham College, and these generous benefactors have made a further gift of £24,000 for the maintenance of these new galleries. All the details of the fabric, as well as the showcases and other furniture, have been designed by the architect, A. Dunbar Smith, and the result is one of which the University and Museum authorities may well be proud. In their general arrangement, lighting and appropriate furnishing these new rooms compare more than favorably with the most modern picture galleries on the Continent. Both in the ground floor rooms and in the picture galleries on the first floor, the lighting is as well near ideal perfection as has yet been achieved, and the clarity of the paintings in the accompanying photographs will give some idea of the lighting conditions. Most advantageous also is the division of the large picture gallery into bays, which avoids the deadening effect of a long perspective of pictures, permits individual pictures and groups of works to receive more concentrated attention, provides convenient store spaces and, incidentally, so adjusts the proportions as to enable the walls to be lower than they could have been without the bays. Completely successful also is the use, for the first time in a public gallery, of Gaboon mahogany as a

wall covering. Not only does this wood form a most beautiful and harmonious background for the pictures, but it tends to increase the luminosity and airiness which are conspicuous features of the new galleries. Little less than electrical is the effect of these new conditions on some of the contents of the galleries. Formerly stuck together like a sheet of postage stamps, the paintings of the Dutch School at the Fitzwilliam appeared as a second-rate collection. Amply spaced against the new background, the Ruysdaels, Hobbema, Berckheydes, Van Goyens, Jan Both, etc., shine forth as a series of gems of the first water. The moderns, which formerly had to be shown on easels mostly in a big room hung with old masters, now have a room to themselves, and they include fine groups of paintings by Augustus John, William Nicholson, Sargent, Steer and others. While it is impossible to enumerate all the masterpieces which derive new beauty from the new conditions, it would be a sin to omit mentioning that now for the first time visitors to the Fitzwilliam Museum can appreciate to the full the silvery loveliness of the great Veronese, *Hermes, Herse and Aglauros*.

Two of the galleries on the ground floor are devoted to the valuable Glaisher Bequest, which consists in the main of English pottery prior to the industrial period, but also includes a large and important series of Continental earthenware, stoneware and porcelain, and a few examples from the Near East. This recent bequest has not previously been exhibited to the public, and following so closely on the important Marlay and Leverton Harris Bequest, it increases immensely the importance of this section of the Museum. Indeed, it is now universally admitted by experts that outside the British Museum and Victoria and Albert there can be found nowhere else in England so rich and precious a collection of ceramics as that now housed in the Fitzwilliam Museum. The two other galleries downstairs are temporarily given over to a loan collection of rare pieces of English silver plate from the Cambridge Colleges.



Courtesy of Messrs. Mallett & Son

ELIZABETHAN WALNUT DRAW TABLE WITH ARMS OF THOMAS SHAA, LORD MAYOR OF LONDON IN 1501

CAMBRIDGE silver has had less publicity than the college plate of Oxford, and the collective magnificence of the vessels owned by the various Cambridge Colleges has not been seen by the public since 1895. No less than eighteen pieces of Pre-Reformation silver are included in this remarkable collection. Both



Courtesy of Pembroke College, Cambridge

THE "ANATHEMA CUP," WITH LONDON DATE-LETTER FOR 1481-2

Universities suffered heavily during the Civil War, when so much plate had to be melted down, and Cambridge—where political opinions were divided—made sacrifices for both sides, for Parliament as well as King. But Corpus Christi College was fortunately so wealthy at that time that it was able to ransom a good deal of its plate by money gifts, and so possesses today a richness in early English silver that is equalled by no other college at either university. The earliest piece in the exhibition is the drinking horn with gilt mounts, dating from about 1347, which was presented by John Goldcorne, Alderman, to the Guild of Corpus Christi. Another late fourteenth century example from Corpus is the Swan Mazer, maplewood and silver gilt, which was given by John Northwode, Fellow, before 1384. One of the most important pieces of English plate in existence is the Foundress's Cup, gilt (1435-1440), which belongs to Christ's College. This previously belonged to that patron of the arts and of learning, Humphrey, Duke of Gloucester, and his second wife, Eleanor Cobham, whose joint arms are enameled upon the cup. Having passed to the Lady Margaret Beaufort, Countess of Richmond and Derby, only daughter and heir of John Duke of Somerset, mother of Henry VII, she left it to the college (Christ's) which she had founded. She also bequeathed to the college some other priceless plate, a pair of salts (c. 1500), another salt dated 1507-8, and a beautiful beaker of the same date which was enriched with gems—now gone—when in the possession of the noble benefactress. St. John's College, founded by the same lady, lost in the Civil War any plate she may have given to it. The Anathema Cup, which belongs to Pembroke, is remarkable for its solidity and simple outline, unadorned by chasing or other ornament to detract from its beauty. It takes its name from the "curse" in the inscription engraved upon it by order of the episcopal donor, Thomas Langton, a former

Fellow of the College, who at the time of the gift was Bishop of Winchester, having been Bishop of St. David's (1483) and of Salisbury (1493). The Latin inscription reads: *Qui alienaverit Anathema Sit*—"Cursed be he who transfers the ownership." This inscription doubtless preserved the cup from destruction during the perilous days of the Civil War; but not so the original cover which it is known to have had. The cup itself was made in London in 1481-2 and is of peculiar interest in the history of English goldsmith's art in that it is the earliest surviving piece of secular plate with the London date-letter, D. For many generations this cup has been handed round as a loving cup at the high table at Pembroke College on the occasion of Commemoration and other feasts, with becoming ceremony.

The Vice Chancellor's Cup, like the Anathema Cup, antedates the date of the gift, for it was made by a London goldsmith in 1592-3, but not given until 1598. The cup itself is one of the most impressive in size of all Elizabethan cups, and it is further distinguished from other plate of the period—for example, the great collection of Elizabethan plate given to Corpus, Caius and Trinity Hall by Archbishop Matthew Parker—as being singularly devoid of the ornamentation characteristic of that period. This cup is not the property of any college but was a gift to the University



Courtesy of Cambridge University

"VICE CHANCELLOR'S CUP" WITH LONDON DATE-LETTER FOR 1592-3



Courtesy of the Fitzwilliam Museum, Cambridge

THE NEWLY OPENED COURTAULD GALLERIES IN THE FITZWILLIAM MUSEUM HAVE AN UNUSUALLY SUCCESSFUL SYSTEM OF LIGHTING

itself by no less a person than Queen Elizabeth's favorite Robert Devereux, 2nd Earl of Essex, a member of Trinity College, who was Chancellor of the University in 1598, the date of the gift. The four University maces of silver, used on ceremonial occasions, such as the conferring of honorary and other degrees, must have been seen by many Cambridge undergraduates who became conspicuous in the history of the American colonies. Three of these, for Esquire Bedells, were the gift of George Villiers, Duke of Buckingham, upon his election as Chancellor of the University in 1626, about two years before his assassination. The fourth, for the Yeoman Bedell, was the gift in 1628 of the Duke's successor as Chancellor, Henry Rich, first Earl Holland, who likewise suffered a violent death.

Whether regarded from the point of view of history, personal

associations, or of craftsmanship, there is not an uninteresting piece of silver in the whole collection at Cambridge. To Americans many of the objects are of peculiar interest, for many men of note in the history of the United States must have seen, if not consumed wine from, some of these old cups and other vessels. Taking them at random, Richard Saltonstall, founder of the American line of this name, must have seen the Founder's great cup at Emmanuel College, as did other Puritan members of that college who sought refuge in America in the seventeenth century, also John Harvard. Some of the treasures of Clare College, founded over six hundred years ago, were doubtless familiar to its alumni, Daniel Dulany, the greatest lawyer of Colonial America, and William Allen, the future Chief Justice of Pennsylvania, who in the days of compulsory attendance at religious worship in the College Chapel took

the Sacrament in the only pieces of real gold plate in the University, the chalice and paten of Clare College. Henry Dunster, first President of Harvard College, must have been familiar with the Elizabethan cup and Jacobean flagons of his college, Magdalene.

Dr. H. R. Dean, Master of Trinity Hall, is Chairman of the Committee that has organized this exhibition and other members are Dr. Ellis H. Minns of Pembroke, and Mr. E. Alfred Jones, F.S.A., of Clare, Professor of Fine Arts at Yale University, whose erudite and fascinating volume on *The Plate of the Cambridge Colleges* is the standard work on the subject. I am much indebted

ten years earlier, is an oval sweetmeat box, with three paw feet and handle formed as twisted snakes. The cover and body are decorated with applied cut card ornamentation of elaborate outline, and rope and serpentine moldings.—FRANK RUTTER.

PARIS. Of the many valuable works of excavation and restoration undertaken in France by Americans, none is of greater artistic and historical interest than the excavations on the site of the Abbey of Cluny, now in progress under the direction of Professor John Kenneth Conant of Harvard, acting for the Mediæval Acade-



Courtesy of the Fitzwilliam Museum, Cambridge

ANOTHER VIEW OF THE NEW COURTAULD GALLERIES IN THE FITZWILLIAM MUSEUM SHOWING ARRANGEMENT OF THE BAYS

to Mr. Alfred Jones for valuable information about several of the pieces in this important exhibition already described.

MALLET AND SON, the well-known antique dealers of Bath and London, have recently opened some new galleries in their Bond Street premises with an interesting exhibition of old furniture and silver, for the most part English of the seventeenth and eighteenth centuries. One of the outstanding pieces is an Elizabethan walnut draw table, a remarkable and rare example of the elaborate furniture of the sixteenth century. This piece, which is nearly three feet high and just over seven feet in length, was formerly at Hinton Abbey, near Bath. The corner legs are fashioned as lions sejant, each of which supports a shield carved with the arms of Thomas Shaa, a descendant of Sir John Shaa who was knighted at Bosworth by Henry VII and was Lord Mayor of London in 1501. The date of this table is about 1600. Among other furniture is a fine pair of Charles II walnut torcheres, four feet high, made about 1680. The triangular shafts which are boldly carved with husks, support foliated vases and open scrolls. These candle stands were first introduced into England about 1660. Among the silver is a Charles II two-handled porringer, very finely engraved with figures, birds, a griffin fountain spouting water and foliage in the Chinese manner. The knob is formed of open acanthus leaves and at the sides are two handles of simple scroll form. This bears the London hall mark of 1683 and weighs over 32 ounces. Another charming example of Restoration craftsmanship, about

my of America. The French government began excavations at Cluny which were stopped by the War. In 1926 Professor Conant started preliminary studies at Cluny, financed by a grant from the Guggenheim Foundation. In 1927 the Mediæval Academy gave him \$25,000 to carry out excavations, and Mr. Myron T. Herrick, late American Ambassador, secured the authorization from the French government.

At the present moment the site of Cluny is covered with a layer of broken stone varying from eight inches to fourteen feet in depth. Beneath this layer, the old walls of the Abbey still exist, rising to a height of about five feet. When this surface rubbish has been removed, it will be possible to trace the original plan of the building by the stumps of its walls, and to make restoration drawings. Fortunately, the south great transept is almost complete and the south minor transept and western towers and ante-church portal exist in part. These give the necessary measurements and proportions for reconstruction drawings. Professor Conant has already made a number of interesting provisional drawings, but when his excavations are complete he hopes to make large-scale drawings in color and a model of the church.

The destruction of Cluny is one of the saddest chapters in the history of art. It was actually blown up by gun-powder, not by a fanatical mob, but by persons who wanted the site for commercial purposes. The Church, with its narthex, was 171 metres long—8 metres longer than St. Paul's London and 12 metres shorter than St. Peter's in Rome. Founded in 910 by Duke William of Aquitaine,

by the fifteenth century it had eight hundred and twenty-five subordinate houses scattered through France, England, Germany, Italy, Poland and Hungary. Every tourist knows the lovely town residence of its Abbots, now the Musée de Cluny on the Boulevard St. Michel. The original Abbey in Burgundy was a capital of culture, a center of art and learning. The Abbot minted his own coins, and acknowledged no allegiance to the King of France. Cluny trained many Popes, Gregory VII, Urban II, Paschal II and Urban V. The sculpture at Cluny, especially the graceful figures on the capitals representing Seasons, Virtues, and Musical Tones—fragments can be studied in the local museums—were in marked contrast to the grotesque demons and beasts carved on many other churches of the period. Cluny was the home of learning and humanism, not of superstition and terror. Small wonder that even the sculpture at Cluny was condemned by Puritan ascetics like St. Bernard.

EVEN to specialists in art and its history the Portuguese painters of the fifteenth and sixteenth centuries, Nino Goncalves, Jorge Alfonso, and Gregorio Lopes, are little more than names and most books of reference have little or nothing to say about Portuguese painting. The Portuguese exhibition held at the Orangerie in June and July was, therefore, an event of peculiar interest. This exhibition revealed Portuguese art as notably cosmopolitan. The political relations of Portugal with the East left a profound mark upon her culture. In India it even developed the hybrid style known as "Indo-Portuguese," and the Japanese themselves admit the many effects of their sixteenth century Portuguese visitors upon the lacquer, painting, statuettes and prints of Japan. In the same way Portugal herself was influenced by the Orient. In the earliest Portuguese paintings, human figures are treated naturalistically, in later productions they are martialled under the severe regiment of decorative values borrowed from the East. It is curious to find this art reacting to the influence of such faraway countries as India and Japan, when it seems very little affected by the influence of its close neighbor and blood-brother, Spain. The presence of the sea in the



Courtesy of the Mediaeval Academy of America

SKETCH OF ABBEY CHURCH OF CLUNY BY KENNETH JOHN CONANT

by Holbein of Erasmus, who declined to be Director of the Collège.

AN unusual exhibition of sculpture was held in June at the home of M. Arthur Sambon, 7 Square de Messine, for the benefit of the Union des Arts. It included statues from earliest times to

the Renaissance—recently discovered Egyptian figures of Thothmes III, Akhenaten and Greek heads from Athens and Capua, Roman and Byzantine sculpture, a head by Francesco di Giorgio, and a remarkably life-like bust by Benedetto da Maiano, believed to represent Machiavelli.

The Matisse exhibition also in June drew a great deal of attention, possibly a reaction from the sugary confections of Boldini and Laszlo, shown recently. Before the War Matisse was the leader of the youngest and fiercest of the *fauves*. Today he is rather like an English Liberal who feels himself outdone by the Bolsheviks and can't decide whether to turn Bolshevik himself or become a Conservative. But he rather inclines toward conservatism, which is only natural when one recalls (Continued on page 78)



Courtesy of the Mediaeval Academy of America

CAPITAL REMOVED FROM THE APSE OF CLUNY AT THE DEMOLITION

The Traveler's Note Book

THE UMBRIAN CASTLE OF SAN GIUSTINO

THE Castle of San Giustino dates back to that remote and troubled period of Italian history, the middle of the fifteenth century. It occupies a commanding position in the ill-fated valley of the Tevere, which, because of its great fertility, was for centuries the battleground of all the adventurers and the (so-called) gentlemen of arms of three provinces, Umbria, the Marches and Tuscany, who looked upon it as their rightful playground.

Warned by bitter experience, the rulers of Città di Castello had built in the regions most exposed to hostile excursions, fortresses and retreats where the unfortunate population could retire to comparative safety, taking with them as much of their property as they were able to transport. So in the later half of the fifteenth century the foundations and the walls of the Castle of San Giustino had already been begun, but owing to the continued attacks, the citizens were so impoverished that they had not the necessary funds to complete it, and were obliged to leave the building half finished.

The community therefore applied to the Bufalini family then living in Rome, who owned vast territories in this region between the Tevere and the Apennines, to undertake the completion of the work. In 1487 the eight great lords of Città di Castello bestowed with "solemn delibera-



Brogi Photograph

COURTYARD OF THE CASTLE OF SAN GIUSTINO AT CITTA DI CASTELLO

tion," as the text of the ancient Magisterial annals puts it, the land and the half-finished edifice on Niccolò di Manno Bufalini, on condition that he would finish the fortress according to the design of the famous Giovanni Vitelli, with the further obligation of maintaining at his own expense any soldiers sent by the community to defend the population in time of trouble. Niccolò accepted the offer willingly, and his descendants have inherited a manor which remains one of the most perfect examples of the military architecture of the period.

It was due to the further munificence of this same Niccolò that the admirable frescoes of Pinturicchio in the chapel of Santa Maria d'Aracoeli in Rome were executed between 1497 and 1500. In one of those frescoes he is shown in the costume of a *concistoriale* lawyer with various other members of his family.

The Bufalini were strong and rich, enjoying as they did the friendship and protection of the

Popes who gave them special dispensations and privileges. In September, 1563, Pope Pius IV gave to Giulio Bufalini the title of "Count" and he became the feudal Lord of San Giustino. A special delegate was sent from Rome by the Pope to confer the title. The ceremony took place in the Castle with great solemnity. The famous wood-carver Maestro Berto degli Alberti di San Sepolcro was engaged to make



Brogi Photograph

THE BUFALINI WERE MADE LORDS OF SAN GIUSTINO BY POPE PIUS IV IN 1563



"MADONNA WITH SAINTS CHRISTOPHER AND SEBASTIAN," BY THE UMBRIAN MASTER, LUCA SIGNORELLI (C. 1441-1523), WHICH HANGS IN A PICTURE GALLERY ADJOINING THE "THRONE ROOM"

SIGNORELLI PAINTED MANY ALTAR-PIECES FOR THE SMALLER CITIES OF UMBRIA, HIS ART FAILING TO PLEASE THE FLORENTINES. HIS GREATEST WORK IS IN THE CATHEDRAL OF ORVIETO

Alinari Photograph



Broggi Photograph

"THRONE ROOM" WITH CANOPY BEARING THE BULL'S HEAD, CREST OF THE BUFALINI; SIX ANTIQUE ROMAN BUSTS ARE HERE



Brogi Photograph

PART OF A SERIES OF FRESCOES OF MYTHOLOGICAL SUBJECTS BY CRISTOFANO GHERARDI, ONE OF THE CHIEF DECORATORS OF THE CASTLE

special decorations to celebrate the event. But of all the craftsmen who beautified the castle, Cristofano Gherardi was most attractive.

There is an amusing story about him. It seems he was extremely untidy and careless of his appearance and that he became inordinately attached to his old clothes. When people remonstrated with him he declared he would go back to his old Abbot at San Giustino where he could eat and dress as he pleased.

Vasari writes of his work at San Giustino, "... this same room, which, because it had pleased the Abbot, he had another made just like it. This he wished decorated with stucco ornaments and not having any marble to make into powder, he used instead with great success, white veined stones from the river, the powder from which was very good and very hard. Inside these ornaments of stucco, Cristofano then made in fresco stories from the lives of the Romans so well worked that they were a marvel to see."

In the entrance hall is perhaps the most important artistic treasure of the Castle—a wrought iron tripod which dates back to the beginning of the fourteenth century and is one of the best known in the world. In the throne room (so called on account of the huge Baroque throne at the end of

the room, with its bull's head, the Bufalini crest) are six Roman statues. These were originally found some six kilometres from the Castle on the site of one of the villas of the younger Pliny. They

were brought to San Giustino about 1550 when his land became the feudal property of the Bufalini.

The drawing room is a veritable picture gallery having amongst others a Van Dyck and an Andrea del Sarto. It also contains some beautiful examples of seventeenth century petit point on its chairs. The red stone pavements are composed of original sixteenth century tiles.

The crib and all the picture frames in the room where nearly all the Bufalini were born were carved by Alberto di San Sepolcro, of whom Vasari speaks.

In another room under a fresco by Luca Signorelli is one of the oldest folding tables in existence. It has eight hinges, and the top, though a solid piece of wood, can be removed.

The Castle itself is very impressive being entirely surrounded by a moat which now is turned into a garden with hedges of box that are hundreds of years old. Altogether the Castle of the Bufalini is one of the most interesting old places to be seen in Umbria.—JESSE AMICI GROSSI.



XIV CENTURY TRIPOD IN ENTRANCE HALL

Auction Sales

BERLIN. One of the most important private Berlin collections, the collection H. will be sold at auction about September 1st by Paul Cassirer of Berlin, and Theodor Fischer of Lucerne. The collection contains valuable old and modern paintings and modern sculpture. The old masters are well known and come from the best European and American collections. First we note the *Virgin and Child* by Rogier van der Weyden. This picture is one of the three representing the Virgin which Max J. Friedländer thinks to be original while all the others attributed to the master are works of the studio or by followers. It formerly belonged in the Huntington collection, New York. Tintoretto is represented by the half-length of a young man in black with lace collar. In the background there is a landscape with a belfry and to the right the folds of a dark red curtain. There are further two pictures by Tintoretto depicting the legend of the finding of the Holy Cross. The one shows the Empress Helena assisting at the excavation of the three crosses and the second shows the proof of the real Cross which has the power to heal the sick. Two most interesting pictures are by El Greco. The one represents Christ in the house of Simon, formerly in the collection of Sir Edgar Vincent. This beautiful composition in vivid colors is one of the late works of the great master and is dated by Cossio between 1604 and 1614, while A. L.



HAIR DRESSING SCENE BY LAUTREC TO BE SOLD IN SEPTEMBER



Courtesy of Paul Cassirer and Theodor Fischer
"STILL LIFE," BY RENOIR, IN THE SALE OF THE "COLLECTION H."

Mayer dates it 1605 to 1608. The four chief colors used are blue, red, green and yellow. In a great hall Christ is sitting at the table while Simon and his wife are sitting in the foreground and are seen from the back, the woman in a dark red velvet robe, the man in a yellow mantle. It is one of the best works of Greco and will surely arouse great interest. The other Greco represents St. Francis meditating. He is kneeling before his cavern holding a skull while the half-figure of a monk is to be seen at the left. This work is older than the other and dates from about 1590.

Spanish painting is also represented by a picture by Goya of a woman standing with mantilla and fan before a wood-landscape. Interesting too is a picture, a girl with red shoes, once attributed to Goya. Hermann Voss found it to be by Jean Barbault when he saw a print by Moitte, representing this picture and signed: *Barbault pinx.* Rubens is represented

by four pictures. There is a bust portrait of a man of about 1620-25; *Hercules Wrestling with the Lion*, after 1620 (a red-chalk design of this picture is in the British Museum); a *Hunting Diana*, formerly in the Heseltine collection, London (this picture being a design of Rubens' own hand of about 1635); and finally an *Allegory of Inspiration*, which is a design for a tapestry or for a print. Van Dyck is to be seen in the portrait of a young man, formerly in the collec-



Courtesy of Paul Cassirer and Theodor Fischer

HALF-LENGTH PORTRAIT OF A YOUNG MAN WITH A LANDSCAPE AND DARK RED CURTAIN IN THE BACKGROUND;
ONE OF THE THREE TINTORETTOS IN THE "COLLECTION H." TO BE SOLD IN SEPTEMBER AT LUCERNE



Courtesy of Paul Cassirer and Theodor Fischer

STUDY OF A BEARDED MAN, PAINTED BY RUBENS BETWEEN 1620 AND 1625; IN THE "COLLECTION H."

tion of the Duke of Hamilton. Wilhelm von Bode identified it as a study for the picture *Christ Blessing the Little Children* in the collection of the Duke of Marlborough. By Rembrandt there is only a pen-drawing, an Oriental on horse-back, a study of a horse-man in the etching, *Christening of the Moor*, 1641.

Among the modern paintings we find a pastel by Degas representing ballet girls; a girl by Renoir, once in an American private collection; a still-life also by Renoir. There are two excellent pictures by Cézanne—a *Still-Life with Apples* and *Bathers at Rest*. Very charming is a picture by Toulouse-Lautrec showing a woman

having her hair dressed. The Norwegian painter Munch is to be seen in four pictures: a *Street in Oslo*, signed and dated 1889, an interior called *Moonlight*, of about 1890, signed, and two pictures representing scenes of Ibsen's *Ghosts*, signed and dated 1906 (one of this series belongs to the National Gallery, Berlin). Trübner, the German Impressionist, finishes the collection of nineteenth century painting. Kokoschka and Braque, the first with a self-portrait of 1912 and the latter with a still life of 1927, represent the twentieth century.

The chief pieces of modern French sculpture include the *Ratapail*

by Daumier, 1890; Rodin's *The Wave*, 1893 (three female figures); a dancing-girl and figure of a horse by Degas, both signed; a relief-portrait and a bust by Renoir, both of his youngest son "Coco," in 1907 and 1908; a torso by Maillol in lead, which is a study for the Blanqui Monument (only three casts exist, one in the Tate Gallery, London, and the other in the Metropolitan Museum, New York). German sculpture is best represented by a great number of wooden figures and reliefs by Ernst Barlach, all of the years 1913-1922. Numerous works by Renée Sintenis, the famous Berlin woman sculptor, are included. Among animal sculptures we must also mention the series by August Gaul, Berlin, whose works date from 1897 to 1901. All these pieces of Sintenis and Gaul are bronzes, as well as a *Dancer* by Kolbe and the portrait heads by Haller and figures by de Fiori.—D.L.

MUNICH. Opinions as to the result of the Nemes Auction are mixed. The most



Courtesy of the Galerie Fischer, Lucerne

XII CENTURY BOOKCOVER FROM THE ALFRED RÜTSCHI COLLECTION

universal, however, seems to be that it might have been better, but it might have been much, much worse. Two extremely beautiful dalmatics with a gold pattern on a dark green velvet ground, Italian, c. 1500, were bought for 30,500 marks by Mr. Parsons for the Kansas City Museum; the fine portrait of the Duke of Gonzaga by Titian, reproduced in the May number of *International Studio*, was bought by an American collector. The two remaining Titians—*Venus before the Mirror*, and the really lovely *Danae*—were withdrawn at 56,000 marks and 90,000 marks. The small *Adoration* by Fra Angelico, for which Mensing paid 100,000 marks, is also alleged to be destined for America. If so, it is a great acquisition; it is regarded as an outstandingly fine example. But comparison of the prices paid by Nemes at the Spiridon Sale and those realized now show the present state of the market. The *Madonna* which was catalogued as by Filippo Lippi, and which has variously been attributed to Botti—(Continued on page 75)



Courtesy of the Galerie Fischer, Lucerne

FINELY CARVED GOTHIC SACRISTY, SWISS OR GERMAN, WITH ORIGINAL IRON MOUNTS; IN THE SALE OF AUGUST 18-20

A Shelf of New Books

AMERICAN PAINTERS.

BY AGNES RINDGE.

ESTIMATES IN ART, SECOND SERIES. By FRANK JEWETT MATHER, JR. *Henry Holt & Company, New York.*

PROFESSOR MATHER'S *Estimates in Art*, second series, is virtually a history of American painting. I know of no other way in which the subject could be more pleasingly expounded. The peculiar circumstances of painting in our country, perforce affiliated by blood or schooling with oversea creeds and traditions, and the short duration of that painting relative to Western European art, contribute to the suitability of a personal exposition of American pictorial performance. These estimates do not belie the term. They are carefully studied and carefully reconsidered over a period of years, as many of them were written prior to the '20's (the Eakins treatise first appeared in *International Studio*, January, 1930) and they are vividly, freshly perceived. The advantage of a very personalized critique for the reader is his freedom to differ from certain passages when he likes, without invalidating the whole. We are accustomed to a lively and picturesque phraseology from this writer, happily avoiding ornamental effect for its own sake. I speak at this length of Mr. Mather as a stylist, since it is one of his distinctions in the world of art historians who too willing eschew an engaging readability for the ponderous convictions of scholarship.

These essays on American painting I think quite properly present the man as well as his art. We have, really, as a public, very little acquaintance with our own artists and not enough sympathy with their lot. We haven't been easy on them, neither those who endeavored to be American with us, nor those who, as expatriates, measured themselves against the continental masters. Commissions have been sparing and uninspired. The collector's wealth has been reserved for the dealers in European products of the golden days.

Moreover, the lack of indigenous tradition and encouragement at home has fostered the individualistic bent we are in the habit of considering peculiarly American. When we glance at the contents of this book: Stuart, Morse, Inness, Eakins, Vedder, Whistler, Fuller, Martin, Ryder, Blakelock, Sargent, Chase, Davies—we find no homogeneity of style, idea or expression, in fact we recall that the weaknesses of these men lie most frequently in an over-stress of individualism which is perhaps most conspicuous in the cases of Whistler and Sargent, who were obliged to compete for notice in the older lands.

Mr. Mather's scholarship in the field, his long familiarity with the material, and his vigorous attempt to weigh the factors of environment, his willingness to revise his earlier critical position gives considerable authority to a volume wherein an attractive handling might disguise the full import to the casual reader.

When I suggest that this is a satisfactory history of American painting I imply that the analysis of each man relates him to the important elements in his development, so that the Hudson River School is adequately treated as the proper offset for Inness, and the various local centers of American painting—Boston, Philadelphia, and New York—with their school tenets and their exhibition facilities are all accounted for, as well, needless to say, as the various European modes that possessed the several painters.

DRAWINGS AT ERLANGEN UNIVERSITY. BY MARTIN WEINBERGER.

DIE ZEICHNUNGEN IN DER UNIVERSITÄTSBIBLIOTHEK ERLANGEN. By ELFRIED BOCK. *Prestel Verlag GMBH, Frankfurt a. M. 1929.*

THESE two magnificent volumes are the first of a series which is to be devoted to the study of the drawings in the German print-rooms. The drawings of most German cabinets have, at least

partly, been published before in excellent facsimile reproductions; the Berlin Print-Room has, however, been the first to publish a complete catalogue of its German drawings accompanied by a second volume containing small, but sufficiently clear reproductions of all drawings of any importance. The text of this catalogue had been written by Dr. Elfried Bock, now Director of the Berlin Print-Room. The Library of Erlangen University, whose collections consist chiefly of German drawings of the fifteenth and sixteenth centuries, was

well advised, when it entrusted the publication of its treasures to the same author.

The collection is one of the few brought together several hundreds of years ago. In 1805 it was presented to the University by Frederick William III, King of Prussia; before that it had formed part of the library at the Palace in Ansbach (near Nuremberg), where it seems to have belonged to the art collections formed by the Margrave John Frederick in 1679. Our drawings can be traced still further back. Most of them must at one time have belonged, as appears from the handwriting on the reverse of the leafs, to a Nuremberg collector, presumably the well-known art dealer Jakob van Sandrart, the nephew of the German "Vasari," Joachim von Sandrart. We know that Jakob inherited part of his uncle's famous collection and may infer that most of the drawings at Erlangen belonged to it. Thus we can examine the taste and the chances given to a highly cultivated collector of the seventeenth century. Nuremberg artists strongly prevail owing to the elder Sandrart's residence in this city. Nowhere else are the "little masters" represented better than here. There are only a few Dürers, but there is a drawing by him of the finest quality—the famous self-portrait of the youthful artist with a beautiful Madonna on the reverse. But the Nuremberg masters of the fifteenth century are assembled



From "Estimates in Art," by F. J. Mather, Jr.; Henry Holt & Co.

LANDSCAPE BY HOMER D. MARTIN; IN THE METROPOLITAN MUSEUM

in an astonishing number and this is due to the fact that Sandrart seems to have bought a whole collection containing drawings once in the possession of a Nuremberg workshop (presumably that of Wolgemut, Dürer's master), where they had to serve as models for paintings and woodcuts. This is not so remarkable for quality but is important as forming the nucleus of the whole collection. A drawing by Hans Traut was once owned by Dürer, who has written its author's name on the sheet, thus giving us the only means of identifying this indifferent artist. Dürer himself is represented by nine certain drawings, partly sketches for his scientific works on proportion and fortification; none of these is however equal to the magnificent *Madonna* and self-portrait mentioned above. Among the doubtful drawings a water-color of a stuffed bird-of-paradise seems quite good enough to be authentic, but the water-mark of the sheet, showing the coat-of-arms of Nuremberg with a scroll hardly possible before 1550, is rather embarrassing. With admirable prudence a drawing by the "Benedict Master" is separated from Dürer and the special qualifications of this enigmatic glass-painter pointed out. (I may perhaps observe here that I greatly appreciate this statement, as I have always considered the Dresden altarpiece, *Seven Sorrows of the Virgin*, as the work of a painter closely connected with a glass-painter's shop.) Next comes the Master HD, who has been identified with Dürer's brother Hans, and Bock is inclined to adopt this theory. I cannot however see any connection between these drawings and pictures in Cracow signed HD and given with some degree of certainty to Hans Dürer. For some other drawings by the same hand in London and Dresden, Dodgson has proposed an Upper Rhenish origin. This seems to me more likely, as the group strongly resembles in technique the chalk-drawings of the master HD of Basle. (An authentic drawing by Hans Dürer is probably the *Last Judgment* in Paris, published some time ago by Schilling.)

Among Augsburg artists Daniel Hopfer is represented by a very fine drawing of St. Barbara, here published and identified for the first time. The collection is particularly rich in Bavarian drawings and Dr. Bock's full mastery of the subject is more evident than ever in the admirable way in which he deals with the problems of the beautiful drawings by Altdorfer and Wolf Huber. A diversity of opinion must be noted: I would not attribute the water-color view of Jerusalem (Nr. 822) to Huber, but to some rather pedantic follower, badly in need of Huber's taste for tectonical composition. An interesting attempt is made to identify Erhard Altdorfer, Albrecht's brother, from a drawing convincingly grouped with two others in Dresden and Copenhagen; but it seems rather doubtful whether these may be connected with a somewhat clumsy drawing in the Lahmann collection inspired by a woodcut of Erhard Altdorfer, and with some other drawings, in my opinion by a third hand.

1666 drawings have been carefully catalogued by Dr. Bock: a large number of them have been drawn forward from anonymous obscurity and received names, the overwhelming majority of which will most probably have to be considered as definite. New light is shed on such important artists as Altdorfer, Pencz and others, not only from the material of the Erlangen Cabinet, but from many German and foreign print-rooms, of whose contents the author has a thorough knowledge. Specimens from other collections are abundantly illustrated so that with only slight exaggeration it might be called a handbook of German drawings.



From "Le Papier Peint en France," by Henri Cluzot; G. Van Oest

"LES INCAS," ATELIER DUFOUR, 1824; CARLHIAN COLLECTION

AN INTRODUCTION TO THE SCHOOL OF MATHURA. BY ANANDA K. COOMARASWAMY.

LA SCULPTURE DE MATHURA. By J. PH. VOGEL. *Ars Asiatica*, Vol. XV. Paris and Brussels, Van Oest, 1930. Pp. 131 and 60 colotype plates.

A COMPLETE knowledge of the sculpture of the Mathurā (modern Muttra) school of sculpture, from the Śuṅga to the Gupta period inclusive, a span of some seven hundred and fifty years, would by itself suffice to establish the history of Indian art and iconography on a firm basis. Unfortunately, the earlier excavations were conducted in a fashion little calculated to preserve scientific data; much of the material still

lies buried and inaccessible beneath modern structures; the great collections in the Mathurā Museum are crowded and chaotically arranged; many important examples are to be found in other Indian museums, especially Lucknow and Calcutta, and some are in Europe and America (three now in Boston are now illustrated); and Dr. Vogel's own invaluable, though insufficiently illustrated, Catalogue of the Mathurā Museum is out of print. The present highly meritorious and very welcome volume, while it illustrates on an adequate scale a majority of the most remarkable pieces, and thus for the most part ones already known, is rather a general introduction to the subject than an exhaustive treatment of it. What we really need in addition to this is an actual corpus of Mathurā sculpture, illustrating almost every known fragment.

The group of sculptures selected for illustration shows perhaps a greater qualitative variation than has been generally recognized; but the abundance of dated inscriptions is of great assistance (most of these have reference to years past since the accession of the greatest of the Kuṣāna kings, Kanishka, and there is a difference of opinion amongst scholars as to whether this took place in A.D. 78, or in A.D. 129). It does not seem necessary to have renounced altogether the recognition of stylistic sequence; Bachhofer, in his *Early Indian Sculpture* very clearly and profitably established such a sequence in the case of the Buddha figures; ultimately it will be possible to arrive at fairly close datings by a combination of epigraphic and æsthetic evidence with that to be derived from an exact study of the costumes, such as no one has yet undertaken. This study of costume, particularly of the headdresses and jewelry will at the same time go far to clarify the true relationships between the Kuṣāna and Mathurā schools; it will be found, for example, that none of the Gandhāran Bodhisattvas wears a turban antedating the fully developed Kuṣāna type.

Dr. Vogel, in his Preface, also renounces æsthetic judgments, as being too much affected by subjective and preconceived ideas. Still, he does not hesitate to speak of the mediocrity of the majority of works of the Kuṣāna period, or to call the earliest Mathurā Buddha types such as Friar Bala's monumental "Bodhisattva" (Pl. XXVIII, a) heavy and coarse, and impressive only by their bulk. It is quite true that sharp differences of opinion are possible here: I myself have called this the most magnificent surviving example of Indian religious sculpture, and there are certainly many American museums with purely æsthetic, and not at all archaeological interests, that would be only too glad to possess such a work. These facts do not show the impossibility of æsthetic judgment. The eighteenth century despised mountain scenery and Gothic art, the nineteenth could still hardly take Chinese or Indian art seriously; now I think we may say not so much that our taste has changed, but that we know better and that our taste is less

provincial. We have learnt to appreciate qualities generally called "primitive," and to value vitality above elegance; we have learnt that art is a language, and that in order to be expressive or "fine" it need not necessarily reproduce natural appearances, or necessarily conform to our own current and personal ideals of physical charm. On the other hand there survives amongst an older school of archæologists an inherited Victorian outlook, and for these the seeming elegance and relatively spectacular realism of Hellenistic art is preferable to the more vigorous asperities of archaic styles. This older school of archæologists has remained entirely out of touch with the tendencies of modern criticism; while others of the present generation, like Bachhofer, have shown that it is entirely possible to discuss the monuments of Indian archæology in æsthetic terms which would be acceptable and comprehensible to a majority of students of the history of art in other fields. In museum work and in association with artists or critics it has rarely or never been my experience that my own judgment of Indian works has differed appreciably from that of my colleagues; it has differed only from that of the older school of archæologists already referred to.

I believe that æsthetic judgments must be made by a museum curator or a historian of art, but that such judgments should affect the selection of ones material, rather than bulk largely in the description of it. Hence I am very far from regretting the fact that Dr. Vogel's book is primarily an iconography of Mathurā sculpture, and not an "appreciation" of it. As iconography it deals very largely with material already published by the author elsewhere, and brings together very conveniently what has not hitherto been readily accessible; it provides at the same time fresh evidence of the author's great learning and competence. Perhaps the most interesting novelty is a strange image of Indra surrounded by Nāgas (P. XXXIX), evidently a counterpart of the already well-known but still enigmatic *Queen of the Nāgas* (Pl. XL). There is an original and valuable discussion of the type of vase-bearing pedestals, which include the so-called Bacchanalian groups (really Yakṣa groups) of earlier authors; Dr. Vogel is clearly right in emphasizing their Buddhist application, but I should be much more inclined to see in them *ācamana-kumbhis* (water vessels for the use of visitors to a shrine) than *pinḍa-pātras* (votive begging bowls for the reception of offerings). In the section dealing with Jātaka scenes it is overlooked that the lunette scene of J 2 in the Mathurā Museum, Pl. XVII, b, has been recognized as a scene from the Mahābodhi Jātaka; while the reference to the Kacchapa Jātaka at Bodh-Gayā is incorrect to the extent that the representation occurs not on one of the pillars of the *vieille balustrade* datable about 100 B.C., but on one of the late Gupta pillars datable about the sixth century A.D. In connection with the account of Garuḍas, attention may be called to the discussion in the *Catalogue of the Indian Collections*, Boston, Pt. VI; and it may be added *Dhammapada Atthakathā* I. 164 proves that the strange type of the roc able to carry off and devour five elephants was already known at a comparatively early date. I cannot agree with Dr. Vogel as to the nature of the motif of the garland borne by Yakṣas (pp. 79-81); this garland is really a lotus rhizome; this has already been pointed out, and the full evidence will appear in my

Yakṣas, Pt. II; and it is quite possible that the motif as found at Alexandria, for example, is really of Indian origin, and not vice-versa. As to the *kinnara* (p. 76) it is quite true that the name is almost always restricted to a creature half-human, half-bird; still, in the *Kādambarī*, 241, they are plainly described as "monsters with horses' heads," and such monsters in later paintings are sometimes represented as musicians, which suggests that they are meant to be *kinnaras*. More usually the creature with a human body and horse head (*Assamukhī*, etc.) is a *Yakṣī*. The identification of the "Jātaka" of Pl. XVI, a, is welcome, but a reference on p. 63 to the Chinese source would be in place. On Pl. XXVI, c, the worshipping figure to the right is Indra. On p. 36 it does not seem to me justifiable to use the term *uṣṇīṣa* for the spiral lock on Buddha heads of the Indian type. As to Avalokiteśvara (p. 43), B 82 in the Lucknow Museum, Fig. 78 of my *History* . . . , shows a seated Buddha in the headdress, and an amṛta flask in the hand, combining features usually characteristic respectively of Avalokiteśvara and of Maitreya. It is pertinent to the problem of crowned Buddhas (cf. the recent able discussion by M. Mus) that in Indra's visit scenes of the type of Pl. LI, b, the Buddha's turban (the replacement of turban by crown as royal headdress belongs to a later time) which was translated to the heaven of Indra, is always placed directly and significantly immediately above the Buddha's head, and this probably leads to the later Gandhāran and Gupta (at Kārli) coronation types. It might be legitimate to identify the Yakṣas of Pl. XLV, d and e, as Moggarapāni. It is hard to see why the structure surrounding a Bodhi-tree, seen on Pl. XIV, a, is not described as a *bodhi-ghara*, but only called a "curious little building." It seems to me that the subject of the Yakṣas might have been treated at somewhat greater length; their history certainly began long before the data available in Buddhist literature; and it cannot be doubted that many, if not most of the *sālabhañjikā* (we have to thank Dr. Vogel for the correct identification of this architectural term) are really Yakṣis, and not mere women. In the present selection one would like to have seen included the fine early Buddha relief of the Ethnographische Museum, Leiden, recently published by Scherman; and the well preserved Suṅga fragments, I 15 and I 18 in the Mathurā Museum, for which however, Bachhofer's *Early Indian sculpture*, Pls. 71 and 82 may be consulted. The foregoing minor criticisms in no way detract from the consistent excellence of the whole work; the press-work and reproductions are admirable, and misprints have not been detected.

SOURCES OF ITALIAN PAINTING. BY HENRY-RUSSELL HITCHCOCK, JR. STUDIES IN MEDIEVAL PAINTING. By BERNHARD BERENSON. New Haven, Yale University Press, 1930.

THIS book consists of a group of articles all but one of which have been previously published elsewhere. The chronological field covered is that of painting on panels and in illuminated books in the two and a half centuries between the mid-twelfth century and the coming of the Renaissance. The work is entirely Italian with the exception of two *Madonnas* attributed to the school of Constantinople. There is thus—considering the importance of the relation between Italian and Byzantine art in the Middle Ages—a very real coherence in



. From "Pattern," by Joan Evans; Oxford University Press

STAIRCASE OF THE CASTLE OF BRUHL, NEAR COLOGNE; C. 1745

subject matter here, far greater than would ordinarily be found in the magazines in which these articles for the most part first appeared. Yet beyond a tribute to the completeness of the illustrations which makes it possible to follow the arguments throughout, and to the disarming ease and the skill of the writing, which contrasts happily with the unalloyed and unintelligible pedantry often expended on similar material, there is not a great deal to be said about the book as a whole. It marks superficially even more than the *Three Essays in Method* the development of an archæological bias. In this Mr. Berenson keeps properly in step with the general tendency of mediæval studies, which is more and more to substitute quantitative for qualitative analysis, to make of the examination of mediæval art an activity parallel in its disinterestedness to that of the Classical archæologists. Yet fortunately while Mr. Berenson bewails the absence of complete documentation on the history of costumes, on iconography, and on other matters which would make possible the dating and placing of pictures without ever seeing them fully as works of art at all, he also sees them thus himself as many mediævalists now have ceased to do with the material with which they deal.

Clearly one problem in the criticism of art interests Mr. Berenson beyond all others: "the decline and recovery of form in the art of visual representation." In his preface he mentions a hope that he may pursue his inquiries as to this problem in a later book. Surely for this he would be better fitted than for the establishment of those minute archæological criteria for which he seems also to hanker. Indeed it would perhaps have been as well had even these articles, for all their interest, remained where they were originally published. For in reading them in sequence one is continually enticed by the interest of the general ideas they touch upon, only to be ruthlessly led back to the immediate matter at hand with little more than the stimulation of a hint of larger consequences which one must follow up for oneself, without the benefit of the author's penetration and experience.

It is difficult to review such a book as this in detail. I shall leave to others better equipped to discuss or dispute the archæological details, limiting myself here to an enumeration of those more general questions which the individual articles bring up and which to many will appear the critical if not the historical justification for the grouping of these studies. In the first essay two Byzantine paintings of the *Madonna* now in American collections are held to be productions of the Constantinopolitan school previous to 1200. Although there is no comparison with such another almost certainly Comnenian panel as the Vladimir *Mother of God*, of which a fine copy was displayed at the Metropolitan Museum last winter, or with other panels in Russia which either came from Constantinople or represent close imitations of the style of the capital, the quality of all these works supports the contention that Constantinople was the Paris of the twelfth century to which the painting of Western Europe was provincial; and that it is futile to hope to understand the grandeur of the art of painting then merely from an examination of the extant remains in the West.

The second essay on a newly discovered Cimabue offers less of general interest. But there is the same insistence upon high quality as the decisive factor in making the attribution. In discussing a Cavallinesque *Nativity* Mr. Berenson brings out that it is the very quality of its Byzantinism which justifies the assumption in the case of a work of the thirteenth century that it is by a close follower of the Roman Cavallini. Italian art moved away from the Byzantine style only after it had mastered it. The national style was achieved not by continuing earlier crudity and provincialism but by going on from where the metropolitan style left off.

The consideration of an antiphonary with miniatures by Lippo Vanni left by Walter Berry to the Fogg Museum leads to a matter so general as distinguishing between the sort of resemblance between works of art which may plausibly be due to direct contact between one artist and another and those resemblances which although exact are so general that they are certainly independently caused. These questions are particularly difficult in the case of Siene painting on the one hand, where there is a resemblance at times to

the East beyond Byzantium and on the other a great deal of quite conscious archaism. Artists often resembled those of several generations back more closely than their own masters and furthermore recall art that we know well but which they can hardly have known at all. This, taken together with the principle of a continual evolution in the work of artists from an early tightness and timidity to a later looseness and boldness of handling; and the fact that Italian illumination was not tight and minute as was the later Franco-Flemish miniature school, makes of this study something more considerable than a mere examination of one book and the attribution of its miniatures to Lippo Vanni, or even a critique of the œuvre of Lippo Vanni. Taken together with the concluding article on the Italian illustrators of the *Speculum*, in which Mr. Berenson has so much to say of the resemblances between provincial art and the decline of metropolitan art, there is here a great deal to back up the contention that students of the earlier Middle Ages have given undue attention to an art which is secondary and not primary in the field of visual representation.

The paper on the early paintings of Allegretto Nuzi, to which a rather longer note has been added than to the others since its original appearance, has more to say of the effects of provincialism on a painter trained under metropolitan conditions and later carrying on his career away from the stimulation of the continuous criticism and innovations of artists of comparable importance.

The remaining two articles on Roberto Oderisi and on Tuscan painters of the trecento in the Städel Institut in Frankfurt have perhaps less interest. They display Mr. Berenson's extraordinary ability to develop even in reference to very second-rate pictures both his archæological and his critical technique. But we must still wait yet a few years in patience until Mr. Berenson is willing to deliver to us more fully and completely all that he knows or feels about early Italian art.

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN.
By GERSTLE MACK and THOMAS GIBSON. *William Helburn, Inc., New York.*

THE authors of *Architectural Details of Southern Spain* published in 1928, present a further study of more architectural importance of the famous buildings in the ancient kingdoms of New and Old Castile and of Leon. The authors have presented several types of patios, types of Plateresque and Baroque window and door moldings, and a considerable wealth of iron work. Alterations to the original fabric are clearly designated. The only criticisms to be made of the work are: that the type in which the captions are set cannot be easily read, and that the sections of the moldings are too heavily inked. This British fashion of presenting moldings derives, I believe, from the now outmoded custom of using quill pens. It is a sophisticated practice which makes it needlessly difficult to apprehend the actual outline of the moldings themselves.

The book will be of use to architects in showing many free forms adaptable for modern purposes.—JOHN B. WHEELWRIGHT.

MURQA-I-CHUGHTAI. Introduction by DR. JAMES H. COUSINS. *Published by the Jahangir Book Club, Lahore, India. 1930.*

THIS book is a series of paintings by M. A. Rahman Chughtai. The series represents different parts of the *Diwan-i-Ghalib*. The *Diwan* or poem of Ghalib, otherwise known as Mirza Asadullah Khan, is not very familiar to occidental readers but in the East it is known and beloved. Its author was laureate to the last Mogul emperor of Delhi, Bahadur Shah II. Ghalib died in 1869, one of the most eminent of the modern Delhi poets. The poem is given in full in the original Urdu. Urdu is a literary language composed of Persian and Hindi. Its grammar and vocabulary are like Hindi but its scansion is Persian. The artist is a young Persian of twenty-nine who seems to remain untouched by his own time and to have secluded himself in a world of his own imagining. Like all purely imaginary workers, he buys spiritual beauty at a price. His languid figures, though charming, are surpassingly weak. They are momentarily fascinating to the eye but are easily forgotten. His colors, particularly his yellows and golden browns, are unusually pleasing.—L. R. DAVIS.

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Date of Auction: September 5th, 1931

*On view in the Kunsthhaus, Zürich, August 5th-20th; in the
Fischer Galleries, Lucerne, August 22nd-September 4th, 1931.*

GILPIN, PAINTER OF HORSES

(Continued from page 15)

as we see it in portraits by David Morier, and in two adaptations from Morier by George Stubbs. Another Gulliver picture belongs to the Whitbread Collection, and Gilpin painted a replica which Angerstein is said to have purchased. It was seen in London, at Messrs. Lenygon's, about twelve years ago.

Gilpin put his heart into some other exhibition pictures then called historical. They were difficult to sell at a profit, and he was obliged to think of markets because his marriage to Miss Elizabeth Broom—on June 6, 1759, at St. George's Church, Hanover Square, London—increased his poverty, and he became the father of six children. His own father, Captain John Bernard Gilpin (1701-1773), had a family of sixteen, but seven died as babies and one died in youth. Sawrey was the seventh child, and from his father and grandfather he inherited his passion for art. Born at Scaleby Castle in Cumberland, a few miles from Carlisle, on October 30, 1733, Sawrey received his first lessons in drawing from his father and his general education in Carlisle; but not for long. At the age of fifteen he was sent to London, and apprenticed in May, 1749, to Hogarth's friend, Samuel Scott, who painted marines and riversides and street architecture. Scott lived then in Covent Garden, and I wish an account had been written of the training he gave to his apprentice, who remained under his care till 1758. One thing only is known, that Sawrey fell in love with the horses and carts, and the loads of fruits and vegetables, that he saw and sketched in Covent Garden market, a training good enough to be approved by Hogarth, and not at all likely to be opposed by Scott.

I should like to know where Gilpin's market groups are now. Several were shown to William, Duke of Cumberland, who became as generous to young Gilpin as he was to David Morier. According to Allan Cunningham (1784-1842), the Duke commissioned important work, and

Gilpin "executed many compositions which might have vied with Hogarth's in regard to character." Cunningham forgot to say when and where he had seen these compositions; also his eulogy looks extravagant. "In the duke's stud," Cunningham adds, "Gilpin acquired that knowledge of the horse which he afterwards displayed with such superior spirit and beauty; but when we see with what felicity he applied it to the higher departments of the art, to historic compositions, in the triumph of Camillus, the election of Darius, the story of Phaeton, we must lament that such talents should have been drawn aside to the meaner employment of horse-portrait painting, which occupied too much of his valuable life."

Excessive praise followed by too much lamentation! Even John Williams, who wrote under the name Anthony Pasquin, and whose art-criticism generally kept away from too much praise, even he was too kind towards Gilpin—because he wished to be unfair to Stubbs. This folly occurred in 1794, when Gilpin sent to the Academy *A Gentleman on Horseback bringing up lag Hounds*, in which the rider was painted by Philip Reinagle, one of Gilpin's friends and occasional collaborators. John Williams said: "This is the prime picture in the exhibition of its kind. Mr. Gilpin is inferior to Mr. Stubbs in anatomical knowledge, but is superior to him in grace and genius. The human portrait is not disreputably finished." To pit one artist against another is a mark of inferiority, as a rule; but too much of Stubbs' best work was not exhibited during his lifetime. If it had been known to Londoners, Williams would have seen that Gilpin at his best was inferior to Stubbs in all qualities except one—namely, in active—and sometimes playful—liveliness, at once intimately true and graciously high-spirited.

Three things in his career may be regretted even by critics who are not egotists, but who view artists in

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"REVERIE," A TYPICAL FEMININE PORTRAIT BY FANTIN-LATOURE

their relation both to the social history of their times and also to the money which they were called upon to pay from week to week in their family life and as citizens. I am sorry that the purchasing taste of his day was cold towards English etchers, for Gilpin had a lively touch with an etching needle, and some of his fine plates are skilfully bitten. I am sorry, too, that he did not learn enough about the chemistry of water-colors; he warmed his paper with

Indian red, an attractive pigment full of mischief. It has never failed to do harm, giving to drawings as they age a rusty hue. Then there is the fact that as Gilpin was compelled by events to work in collaboration with some other oil-painters, as with Barret, Zoffany, Reinagle, Marlow, and his son-in-law and favorite pupil, George Garrard, he is very difficult to appreciate fairly by himself and alone, as Sawrey Gilpin, R.A.

THE W. VAN DE VELDES

(Continued from page 17)

and even includes the galiot in the foreground from which the artist is viewing the scene. His usual and better style is shown as early as 1657 in the *Still Sea* now in the National Gallery in London. The return of peace between England and Holland gave him further opportunity to paint the scenes which appealed to him most. And this he continued to do throughout the rest of his life, showing for the most part nothing more bellicose than the occasional salute of a great merchantman returning to its home port after a lengthy trip to the Indies. *The Cannon Shot*, in the Rijksmuseum, appears on the cover of this issue.

The drawings of Willem the Younger, of which it is said eight thousand were sold at auction in England between the years 1778 and 1780, so great is their number even to this day, represent perhaps his highest achievement. The pen drawings have a sureness of line and a power which show familiarity with

and study of the pen drawings of Rembrandt. The pencil drawings, occasionally heightened by a touch of brush work, show to advantage. The great mastery of Willem the Younger over the entire range of sea painting is equally testified to by his occasional drawings of ships in gales. Examples of these two types of drawings from the writer's collection are herewith reproduced for the first time, as are two more finished examples belonging to Professor Sachs.

Although the great number of his works may cause each of them to seem somewhat commonplace, and although the extravagant admiration of the eighteenth century critics, especially Sir Joshua Reynolds, is bound to cause a reaction in the reader of such hyperbolic praise, it cannot be denied that Willem van de Velde the Younger is one of the most charming of all the numerous minor masters of Holland's glorious seventeenth century.

A RHYTON IN THE BRYGAN MANNER

(Continued from page 21)

of vertical strokes. The artist's purpose is clear: to suggest the striding movement, but the motif is both original and daring. If, however, you will examine the drawing of the mænad's chiton on the example in Goluchow, you will find the same opposition of horizontally curving lines to vertically curving lines. The profile feet with the short strokes for toes, the suggestion of the left breast showing through the sheer drapery of the chiton, the serpent bracelet on either arm, are all details in accepted works by the artist.

Having shown the similarities of the Chicago rhyton to other plastic vases by the Brygos painter, can we go a step further and attribute it unquestionably to his hand? At this point one must be persuaded, not only by details, but by the composition as a whole and by the quality of the draughtsmanship. Frankly, if we place the rhyton next to one of his most famous cups, the kylix E.65 in the British Museum, we can see a great falling off in mastery. The brilliant and unexpected design of the London vase, the expressive notation of the line, the faultless mastery of the whole execution; these are the more impressive when compared with the slight and somewhat wooden painting on our example. In the Chicago rhyton there are elements which are not Brygan. The treatment of the mænad's hair

in a close-fitting cap-like form is not traditional, nor are the raised dots of paint decorating the hair above her forehead and studding the cheek of the silen. The use of palmettes and scrolls on the back of the vase is distinctly unlike the Brygos painter's practice of employing these fields for further figure designs. On the other hand, one must remember that the London kylix is a large and imposing vase, while the Art Institute rhyton is a small, hastily-finished drinking-horn. Between the best and worst work of an artist there is often a remarkable gap; then, too, mannerisms change with the years. We know that as a challenging and original artist, the Brygos painter was the center of a large circle of imitators who copied his tricks of composition and drawing, just as pupils of any time ape their master. Several of these followers have been identified with large groups, and still others remain anonymous in the list which Professor Beazley has drawn up of those working in the Brygan way. If the Art Institute vase is not the work of the master himself, it is certainly the product of a painter who closely reflects his style and accomplishments. Its publication adds one more example to the rapidly-increasing store of plastic vases, interesting in themselves, as well as for their connection with the great painters and their workshops.

AMERICAN VIEWPOINTS ON THE CARE OF PAINTINGS

(Continued from page 39)

sense of possession and who fail to thrill to their life, to the full, rich colors and original beauty revealed in some paintings when properly restored and preserved. To them the dirty cloudy tone is preferred as an indication of age in their "art treasure." True appreciation is lacking and the painting is thought of only in terms of dollars and cents. This type of collector is, fortunately, in the minority, and the majority of picture owners are showing their eagerness to give their paintings every advantage in the way of scientific care.

Most of the principal paintings in this country are now being cleaned, disclosing the beautiful glow of colors, as when fresh from the artist's studio. The removal of this "golden glow," which in some cases has been applied to cover defects and also to conceal the true identity of the painter, is proving a great aid in the prevention of fraud and the sale of spurious works of art.

The subject of cradling wooden panels has been a specialty with us.

It is a difficult task to do, at least to do correctly, and should not be attempted by one not thoroughly cognizant with all of the conditions to be overcome in doing this work effectively.

The panel must not be held in a way so that it cannot expand and contract at will. It should only be secured in such a way that it is held flat and allowed to move on a level plane. To accomplish this, as small a portion of the surface of the panel as possible, is covered by the cradle. The strength to overcome the tendency to warp, and to hold the panel flat, is derived from the thickness of the strips of the cradle, rather than the width. Space must be allowed between the sides of the cradle and the rabbet of the frame for expansion. If the panel is held perfectly rigid and so unable to expand on a level plane, the strain will cause the panel to crack and split and the gesso to fall off. All of the panels in the Morgan Library in New York, cradled by us in this way, are now in excellent condition.

BEDS THAT HAVE RESTED ROYAL HEADS

(Continued from page 35)

Potsdam and at the Royal Palace at Munich have been compared with those at Versailles and at Fontainebleau. But as the French worked with German artists and craftsmen, the style which developed was a result of the fusion between the two characters. Above all, the spirit of one great family forcefully manifests itself in all the fabulous places it built for itself; this is the spirit of the Hapsburgs, for five centuries the richest and most powerful family in Europe, which held its power until 1918 when the Emperor Karl signed his Proclamation at Schönbrunn in favor of the Republic.

The bed of the Empire "sleigh" type on page 31 is that of Ludwig, the last king of Bavaria in the Royal Palace at Munich. Napoleon's stars are much in evidence here, as they are in the other bed in the same palace which is illustrated on page 35 of this article. Here the Napoleonic

trappings are copiously used—the laurel wreath, the palm, the triumphal chariot and the sun of glory.

The regal frivolity and quite formidable coquettishness of the bed illustrated on page 32 reflects the taste at court in the days of Louis XV and particularly the taste of that charming and talented lady who ruled over the æsthetic of her day, the Marquise de Pompadour, who is supposed to have owned the bed. When Cécile Sorel, a few years ago, decided to discard things of the past periods of decoration and to surround herself with the "modern," this bed was one of the prize pieces which were offered by her at auction.

The Baroque, and none too steady-looking bed, on page 33 was photographed as it stood in the bedroom used by King George V when he went to the South of England to convalesce after his illness. The room is in Craigwell House near Bognor.

AUCTION SALES

(Continued from page 66)

celli and Verrocchio, cost in 1928 250,000 marks and now brought only 98,000 marks; and the Bellini, which brought 300,000 marks at the Spiridon sale, was withdrawn at 208,000 marks. For anyone with available cash there were immense bargains to be had, especially in the textiles.—C. W.

LUCERNE. The Fischer Galleries will conduct an important art auction on August 18th, 19th, 20th. Paintings by old and modern masters will then come up for sale, among others works by Isenbrandt, the Master of the Castello Nativity, Ruysdael, van Goyen, Ostade, Teniers, van Beijeren, F. van Meiris, Hubert Robert, J. L. David, Vlamincx, Utrillo, Kokoschka, Hodler. The large collection of furniture comprises small French pieces, Swiss furniture from Gothic to Empire, Gothic and Renaissance embroideries, Italian velvets, damasks, brocades of the sixteenth to eighteenth centuries, antique oriental carpets, German,

French, and Swiss silver, gold and enamel boxes, porcelain, armour, Swiss painted glass panels and 700 finger rings. This extensive and varied material is made up of the property of foreign museums, of Swiss private collectors and others.

On September 5th the first part of the Alfred Rüttschi Collection, Zürich, will be put up for sale; a Saturday afternoon will be devoted to the auction of 120 items of this valuable and rare material. The first part of the Rüttschi Collection, catalogued two years ago by Otto von Falke, contains romanesque Limoges enamels and goldsmiths' work from the eleventh to the sixteenth centuries, including historically important examples of celebrated origin, viz., reliquaries, pyxes, ciboria, codex-bindings of the eleventh and twelfth centuries, a Burgundian monkey goblet (*Affenbecher*) of the fifteenth century, etc. A catalogue with 66 reproductions, prepared by O. v. Falke will preserve a record of the first part of the collection.

THE INFLUENCE OF SIBERIA ON CHINESE ART

(Continued from page 48)

and the head of the animal—resembling a deer—is so perforated with large holes as to be entirely disintegrated. Horizontal and perpendicular ripples on the hilt are intended to give the hand a better hold. Up and down the middle of the two-edged blade runs a double set of fullering. Apparently the Chinese sword had adopted certain elements of the Siberian knife, but

the splendid patina of its Siberian model is lacking, a fact which alone speaks for a Han date.

In the Minussinsk region a type of knife was developed which was a direct descendant of the weapon shown in Fig. 8. As regards its date, it comes directly after the sword, early examples always having the hollowed eyes and an eyelet for attachments (in the piece illustrated



Fig. 13. Museum of Irkutsk L. 13 cm.
FOUND NEAR MINUSSINSK; PATINA ARTIFICIALLY REMOVED

here the latter is somewhat damaged). On this knife with its elk head, the slightly S-shaped curve reminds one also of the original type but the blade has only one edge and therefore can only have one thorn. This thorn, as well as the hollowed eyes, are lacking in the piece illustrated in Fig. 4, which, however, is an exception. On the other hand, the horns of the animal are again continued down to the neck and in this case are joined to the ears. Horizontal and perpendicular rippings are again present on the hilt but rather sparingly. The Chinese parallel to the knife with the elk head occurs quite frequently (Fig. 3). As a matter of fact, it gives the impression of greater antiquity than the example from Minussinsk, for it still has the thorn and the hollowed eye. The more naturalistic formation of the ear also speaks for a naturalism that is still quite spontaneous. It must be admitted, however, that the whole weapon is uniformly curved, its purpose alone having been kept in view. Both knives, therefore (Figs. 3 and 4), must be of the same time, for I have chosen a relatively early example from China and a relatively late one from Siberia. The representation of the elk alone makes it certain that this type is of Siberian origin, for the elk lives only in Siberian woody marshes and in China was really never known, while in the north its characteristic form can be traced back to neolithic times. By the way, all Chinese examples of this type come from the Ordos district, that is to say the northwest corner of the empire, which was most exposed to the attacks of the barbarian horsemen. Finally, there were no preparatory stages for the sudden appearance of this type and its figure ornamentations, while in Siberia there were many.

There is a group of art objects

which, more than anything else, proves Chinese origin, usage for a purpose only possible in China, dating in the Han period, and, as well as all that, the Siberian influence. These objects are roof tiles pressed into molds, namely, the obliquely placed corner-piece of the front side (Fig. 10). On the surface, in relief, is the elk which we know from figures on the weapons; its elongated snout cannot be mistaken. While the head is bending backwards, the body in the middle is turned on its own axis in such a way that the two fore-legs are placed in a normal attitude, but the hind-legs, which are drawn together into one, lie in the opposite direction. Here we have one of the best known "Scythian" motifs, the adoption of which into Chinese art also can be seen in numerous bronze pieces (in the Metropolitan Museum, for example). It became specially well known through the Siberian gold plaques in Peter the Great's collection of treasures (comp. G. Baroffka's *Scythian Art*, plates 45-46; London 1928). Of the many examples of roof tiles from Minussinsk we shall give here only the mold with the pair of lions facing each other (Fig. 9). The depth—several millimeters—shows the purpose for which it was intended. The animal itself, as Baroffka has proved very exactly, is derived from the Hellenistic West. For that reason the general form has lost something in truth to nature, but single points, such as the powerful head, the strong chin, and the bearded upper lip, leave no doubts as to what animal is meant. A degenerate representation such as this must, by reason of its place in the stylistic development, have had its origin at the beginning of the Christian era, that is to say in the Han period, while the gold plaques just mentioned are earlier.

(Continued on page 78)



Fig. 14. Heinrich Hardt Collection, Berlin L. 13.8 cm.
BRONZE OF FIGHTING HORSES FROM CHINA, I-III CENTURY, A.D.

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THE INFLUENCE OF SIBERIA ON CHINESE ART

(Continued from page 76)

The unorganized placing together of well-observed separated points of the animal's body may be considered typically Siberian. The same feeling for art in the Siberian people accounts also for the turning round of the hind-quarters which, in Fig. 9, is even emphasized by a fold.

The tile (Fig. 10) lends itself particularly well to our argument because it contains still another Siberian element, namely, the elk's antlers. They are laid in a circle round the body of the animal and each point is clearly finished off with the head of a bird. This bird head, on an animal body, can be followed back to the art of the Hittites. In Siberia and the spheres influenced by her it occurs often.

Rougher and more rustic than the work in precious metal is a bronze piece from Minussinsk (Fig. 12). That it is meant to represent a tiger is proved by the ribbings which correspond to the stripes of the fur. This time, the tail ends in an eagle's head and the same form appears in the opposite direction in front of the jaw. This bronze piece is only one of the many that carry the eagle's head almost into the vicinity of China, so that its appearance in the frontier provinces between China and Inner Mongolia need not cause any surprise. But the tile in Fig. 10 proves that Siberian motifs were not limited to weapons and horse trappings but were also used where there was no external incentive for the adoption of foreign art themes. It is, however, sufficient to compare the Chinese tile (Fig. 10) with the bronze piece (Fig. 12) from Minussinsk in order to establish the fact that the Siberian theme reappears in China done in the Chinese method—that is, in differentiated and richly modulated modeling—while the technique of the country of its origin could seldom rise to such skill.

The Chinese often adopted the Siberian theme unchanged. The gold plaque of the Stoclet Collection in Brussels (Fig. 11) copies a well-known northern form (comp. Boroffka *Scythian Art*; plate 45). The same kind of turquoise inlaying as on the Stoclet piece at one time decorated many of the early plaques in the Eremitage. The animal in the Stoclet piece, representing a deer, the fore and hind legs meeting in the middle, the tail touching the chin, shows a simplification which occurs even in the furthest point west penetrated by Siberian art, namely the Black Sea (Boroffka, *Scythian Art*; plates 24-25). Whilst the strong modeling with its firmly wrought joints still corresponds to Scythian art of the sixth to fifth centuries, B.C., its animal motif, which is

quite generalized and is not marked by any naturalistic traits, cannot be placed earlier than the beginning of our era. In any case, the plaque from the Stoclet Collection is, with the exception of the one contained in the Kin Shih So (the art history by the Brothers Feng which appeared soon after 1800), the first proof of Chinese gold work in the northern style.

The Chinese historians just named knew only one plaque showing animals fighting, but since then so many bronzes representing animals fighting and in groups, generally in rectangular frames, have been found, that I think two will suffice here. It can be proved without a doubt, also for bronze pieces such as these as well as for their figure decoration, that they originated in Siberia at the beginning of the Christian era. The theme of fighting horses appears frequently (Fig. 13), especially around Minussinsk; the illustration here is a beautiful example in which one horse bites the neck and the other the fore-leg of his adversary. The gold plaque in the Stoclet Collection has made us familiar with the over-accentuated joints. But the artist in bronze no longer worked with inlaying; he employed rather the old process of hollowing out the surface to give it vitality, treating in this way nostrils and ears and also the lower part of the legs and hoofs. A slight swelling in the ground and a few pierced ovals to represent leaves, indicate the landscape in which the fight is supposed to take place. In China they copied this Minussinsk composition slavishly (Fig. 14). The scene is not made clearer by the fact that the hoof of the bitten leg protrudes beyond the mouth of the biting horse.

In the case of the plaques which we have just discussed and also of the weapons, there is the possibility that the genuine Chinese art was not essentially influenced by Siberia and that it could, in fact, have been the Northern Asiatic Mongolians who thus made use of the motifs of their neighbors. In the case of the tiles, however, that is impossible, and it is proved once for all that the northwestern Asiatic art did indeed influence China deeply. Chinese animal representation, in the period between about 250 B.C. and 250 A.D. was influenced by Siberia; foreign motifs were then adopted and lived on in Northern China for a long time. Only later, after the middle of the first Christian millennium, the opposite direction, from China to Siberia, can be traced on the strength of the monuments which have been found. But that is a subject in itself.

NOTES FROM ABROAD

(Continued from page 59)

that before he became a *fauve* he was an ordinary young art student placidly copying official masterpieces in the Louvre. Today he makes no effort to obey the dictum "*épater la bourgeoisie*." The *bourgeoisie* has taken him enthusiastically to its heart and he is as popular and even as fashionable as Boldini in his day. It is a little difficult to see why Wilenski classifies Matisse as an "architectural artist." A great deal of his most recent work is frankly impressionistic and one rather suspects that he is an impressionist by temperament and his other phases were passing fads and fashions. In his latest work he paints light rather than form, he delights in color, he paints from his heart rather than his head, and is impatient of that precision which in the plastic arts, as in all else, is "the outward sign of intellectual force."—HELEN McCLOY.

MUNICH. The Galerie Fleischmann, Maximilienstrasse, has arranged an extraordinarily fine exhibition of paintings of the German Renaissance, a period which comprises some of the most important names in the history of German art. The majority of the sixty-odd paintings belong to the Fleischmann Galerie, but contributions have also come from other dealers and private collections, notably the Schloss Rohoncz, which has lent one of three paintings by the elder Cranach; a most charming lady in an enormous white cap with a very impressive red coral rosary by a Master of the Ulm School; a portrait of the Mathematician Appian by Martin Schaffner, and the pair of portraits which were previously attributed to Hans Burgkmair, but which have now been "divided," the man being allotted to Burgkmair and the woman to Joerg Breu. One of the three Christoph Ambergers—a portrait of Martin Weiss—stands out with a dominating force which is remarkable. Both the Barthel Bruyns are represented, the younger by an unusually appealing representation of an old married couple. A decorative splendid *Pfalzgraf Philipp des Kreyerischen* by Barthel Beham is initialled. In 1523 Hans Maler of Ulm painted the twenty-year old Queen Anna of Hungary; against a background of black, gold and green, her pale face with its blue eyes and red lips shines out with an expression almost as enigmatical as that of the Mona Lisa. The opinion that the male portrait in the Figdor Collection was by Albrecht Dürer has been strengthened by the present exhibition, where it has been studied by many experts, most of whom confirm the Dürer attribution.—CELIA WOODWARD.